Kine WEEKLY

**SIDNEY KENT ARRIVES**

*See page* 3

# HANG ON TO EVERY WORD OF IT!

## Metro-Goldwyn-Mayer Studio Wheels Hum In Record Production

"**Dancing Lady,**" co-starring Joan Crawford and Clark Gable, is screening under Robert Z. Leonard's direction. In the cast are Franchot Tone, Fred Astaire, Nelson Eddy, Winnie Lightner, Ted Healy, Arthur Jarrett, Robert Benchly, Maynard Holmes, Grant Mitchell, May Robson, Florine McKinney and Arline Judge.

"**Tarzan and His Mate**" is shooting with Cedric Gibbons at the megaphone. In the cast are Jonnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanaugh and Doris Lloyd.

"**Queen Christina**" reunites Greta Garbo and John Gilbert with Rouben Mamoulian directing. The cast includes Lewis Stone, Ian Keith, Elizabeth Young, Lawrence Grant, Reginald Owen, C. Aubrey Smith and Barbara Barondess.

"**Christopher Bean**" brings you Marie Dressler and Lionel Barrymore under Sam Wood's direction. In the cast are H. B. Warner, Jeam Hersholt, Russell Hardie and Beulah Bondi.

"**Hollywood Party**" is screening with Richard Boleslavsky directing. The cast all-stars Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Jack Pearl, Charles Butterworth, Laurel and Hardy, Mickey Mouse, Polly Moran and many more.

"**Meet the Baron**" joins Jimmy Durante and Jack Pearl (Baron Manchaussen) under Walter Lang's direction. In the cast are Ben Bard, Ted Healy and his "stooges," Charles Butterworth, Zazu Pitts and Edna May Oliver.

"**Sequoia**" is shooting on location with Forester Franklin and Nick Grinde co-directing. The cast includes Jean Parker, Russell Hardie and David Landau.

"**Prize Fighter and The Lady**" brings Max Baer, Primo Carnera and Jack Dempsey into the ring together with W. S. Van Dyke directing. In the cast are Myrna Loy, Walter Huston and Vincent Barnett.

"**Cat and the Fiddle**" co-stars Ramon Novarro and Jeanette MacDonald with William K. Howard directing. In the cast are Charles Butterworth, Vivienne Segal, Frank Morgan, Jean Hersholt, Henry Armetta and Sterling Holloway.

"**The Chief**" stars Ed Wynn with Charles F. Reisner directing. The cast includes Dorothy Mackall, William (Stage) Boyd, Chic Sale and Purnell Pratt.

"**Going Hollywood**" is Marion Davies' new vehicle. Raoul Walsh directs with the cast including Bing Crosby, Stuart Erwin, Fifi D'Orsay, Ned Sparks, Patsy Kelly, the Radio Rouges and Albertina Rasch Ballet.

"**Day of Reckoning**" is directed by Charles Brabin with the cast headed by Richard Dix and including Madge Evans, Conway Tearle, Stuart Erwin, Una Merkel, Raymond Hatton, Spanky, and Isabel Jewell.

"**Vinegar Tree**" has Lionel Barrymore starred with Alice Brady, William Janney, Conway Tearle and Mary Carlisle in the cast. Harry Beaumont directs.

Preparing are the "Paradine Case" for John Barrymore, Lionel Barrymore and Diana Wynyard; "Viva Villa" to be filmed by Howard Hawks in Mexico with Wallace Beery; "Transcontinental Bus" for Robert Montgomery; "Comin' Round the Mountain" for May Robson and Polly Moran; "Miracle Mountain," which Clarence Brown will direct with Helen Hayes, and "Living in a Big Way" for Marie Dressler and Jean Harlow.

# EXTRA !

### "NIGHT FLIGHT"

"Ingenious direction . . . brilliantly conceived . . . skilfully maintained . . . NIGHT FLIGHT will prove extremely attractive to all." The Cinema.

"Engrossing dramatisation of night 'plane service . . . tense suspense values . . . cast names, and flying thrills put this film into box-office category." Daily Film Renter.

### "BOMBSHELL"

"Jean Harlow and Lee Tracy at their best in a fast-moving piece of entertainment that should do wonders at the box-office. Jean Harlow is a name that means a lot at the box-office, and this, her latest effort, is a picture that spells big money." *Daily Film Renter.*

"BOMBSHELL delivers the entertainment goods . . . it is one of the fastest, maddest and most amusing comedies that have yet been made. Excellent popular entertainment with big box-office pull." *Cinema.*

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# *"Footlight Parade"*

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*"I'm going to sign with*

*"*

**G.-B. enters Fresh Production Fields**
*See page 5*

Kinematograph WEEKLY

No. 1385 Thursday, November 2, 1933 Vol. 201

**"A" Films in Middlesex and Liverpool**
*See pages 5 & 13*

# EXCHANGE OF STARS BETWEEN FOX AND G-B

## Sidney Kent Foresees Rise in Production Costs

**OVER here for ten days or a fortnight before leaving for Continental capitals, Sidney R. Kent, President of the Fox Film Corporation, chatted with a "Kine" representative on current Trade topics on Tuesday last, within an hour or two of his arrival from America on the "Berengaria."**

His business is to survey British and Continental markets, and while in this country, consult with the heads of the Gaumont-British Corporation and C. B. Cochran on casting co-operation and exchange of stars between the Fox and Gaumont-British units. The English artists may include Jessie Matthews and Madeleine Carroll; and Warner Baxter and Spencer Tracy will possibly be among those to visit England. The latter will give the pictures an entry into the States. "There has been a great improvement in the relations between G.-B. and Fox; we are working very well together."

**N.R.A. Problems**

Mr. Kent has been prominent in the negotiations for establishing a scheme for A number of difficulties arose, but the code A number of difficulties arise, but the code is now signed and submitted. Asked what effect the code would have in production, Mr. Kent said that it would increase labour costs by 14 per cent. and material used would also be dearer, from 10 to 40 per cent. It was hoped that some of this would be recouped by the larger attendances at kinemas. Higher admissions would be necessary to meet the higher charges of operating the theatre, due to the code.

**Too Few Stars**

Questioned whether the cost would be balanced by cuts in stars' salaries, Mr. Kent expressed himself doubtful. "There are not enough big people to go round," was his opinion. "I can get plenty of cheap people, but the people who can do things have to be made. The worst of the big salaries is the atmosphere created by people thinking the stars are overpaid. There is only a handful of good people."

**Big Propaganda for Britain**

Mr. Kent revealed that "Cavalcade" had disappointed him in its receipts in Australia and Canada. "It has had a good reception, but not quite what I expected there.

I look upon 'Cavalcade' as the finest bit of propaganda for Great Britain that the screen has known. In America, the Far East, Europe, and the British dominions overseas it has shown people what British character is.

Our profits? I estimate them at $400,000, on an expenditure of one and a quarter million. Not as good a proportion as on a picture of average quality."

**Personality Value**

Among other opinions Mr. Kent expressed were that there was a trend towards good musical pictures, that personality in pictures was all important because "personality value counts at the box-office, but the story value has always to be proven."

Discussing British pictures and dialogue, Mr. Kent said that in pictures such as "The Good Companions," he did not always "get" the idea behind the Yorkshire dialect. This difficulty became worse for people in the Middle West to whom it was almost a foreign language. Even "Cavalcade" dialect was not understood in some towns in the West.

# 50 PER CENT. CAMPAIGN

## BIRMINGHAM C.E.A. CLAIMS SUCCESS

It was announced at the meeting of the Birmingham C.E.A. by Harry Lane, the chairman, that certain films which renters have scheduled for 50 per cent. had been reduced to 40 per cent.

Much useful work had been done by local booking directors in keeping the percentage at 40 per cent. or less.

With regard to cheap admission prices, he expressed the opinion that a suggestion which had been put forward at the meeting of representatives of the houses concerned promised to relieve the situation. It must, however, be recognised that this matter was one that affected, not only Birmingham, but the whole country.

Following a full discussion, the sub-committee was asked to reconsider the position and report at the next meeting.

The branch decided to invite the General Council to hold its January meeting in Birmingham.

SIDNEY KENT

# Successful B.I.P. Deal

## ARTHUR DENT ON HIS MISSION

**ARTHUR DENT has returned to England after a successful visit to the States, during which he disposed of the American rights of seven B.I.P. pictures. A particularly satisfying deal was concluded with Columbia in connection with "The Song You Gave Me," which was disposed of for the biggest advance yet recorded by B.I.P. He says:**

I have just returned after a stay of eight weeks in New York, and have had excellent opportunities to survey the market and note tendencies. It is my conviction that the outstanding pictures are bigger and better than ever, and that the programme pictures are becoming more machine-like. The star value is still very strong. Stars are made on Broadway overnight. The two most popular stars at the moment are Roosevelt and Mae West—spiritual and physical—take your choice.

Trade is more stabilised than during my previous visit last December. Due in a measure to the influence of N.R.A., although the trade discussions taking place under this seek to deal with evils which we chased out of England many years ago without a code. But I am afraid it is hopeless to try and regulate the salaries of stars.

It has been worth while to have had American artists in B.I.P. productions. I have disposed of "The Song You Gave Me" to Columbia, and "I Spy," "You Made Me Love You," and "Heads We Go," are to be distributed by Majestic. I was present at the first public showings of these pictures in America, and they were all well received.

"Heads We Go" has been renamed "Reaching for a Star," and "I Spy" becomes "Lady Behave."

The tendency is to reduce chances of the independent producer. Hollywood is buying every stage play almost before Broadway sees it.

Large screen is being used for news and for spectacle sequences. Colour, except for shorts, is dead. General opinion is that there is little chance of revival. Black and white is more restful to the eye and actually has more expression than colour.

Broadway kinemas are booming, partly because of enormous stage shows; 55 cents buys a fine seat to see a new feature film, comedy, news, etc., and eight acts headed by a real top-liner. Small houses have no chance to compete. The attack on the double-feature programme is most insincere since those making most noise are staging revues or eight or nine acts with a feature.

I am optimistic about the future of British pictures in the States, providing attention is paid to our pronunciation and we eliminate the "Rather" type of English. Also, if we do not succumb to the lure—still prevalent in America—of directors' pictures for the appreciation of their confrères and of the Press, rather than for the enjoyment and entertainment of the masses.

# "PERNICIOUS" FILMS IN LONDON

## BERTRAM MILLS STARTLES THE TRADE

## C.E.A. STATEMENT

**AN amazing suggestion that pernicious films were being shown in London on non-flam. stock was made at a meeting of the Public Morality Council at Caxton Hall, London, on Friday. Bertram Mills, chairman of the L.C.C. Licensing Committee, declared that he had threatened four houses in London recently, that he would not renew their licences if they showed another non-inflammable film without the permission of the L.C.C.**

That is the only check I can exercise, added Mr. Mills, but the same film could be shown in an unlicensed hall, and we have no power to do anything.

We shall have to get special legislation to deal with non-inflammable films before we can prevent them from being used for wrong purposes.

**"I Have Said Too Much"**

Mr. Mills, when asked later to specify the type of picture he was referring to, according to the *Daily Telegraph*, said that he could not do so. "I was assured by the officials of the Public Morality Council that my remarks would not be made public, and I have already said too much," he remarked.

The Secretary of the Public Morality Council (Mr. Howard Tyrer) stated that whether Mr. Mills had in mind cruel, gruesome, or brutalising scenes he did not know. Obviously he was not referring to newsreels, which are not printed on non-inflammable film.

"Nor," he added, "can Mr. Mills be speaking of the secretly made and secretly shown indecent films of which reports sometimes reach the council, without sufficient evidence to justify action."

**Inapplicable to the Trade**

Arthur Taylor, secretary of the London and Home Counties branch of the C.E.A., explained to the *Kine.* that Mr. Mills had obviously been misunderstood and misreported. No reference to pernicious films being shown could by any chance apply to a kinema, he said. There might, of course, be instances of improper pictures, but if their exhibition took place it is certain that a public resort would be the last idea in the minds of promoters.

That objectionable films have on occasion been shown is acknowledged; in fact, *John Bull* recently carried an article exposing this offence. This, however, would be a matter for action by the police, whose powers are adequate to deal with it, as with any other offence against public morality.

"The Tower of London," the first of the "Old and New London" series of twelve one-reel travelogues which have just been completed, and will be distributed by P.D.C., Ltd., went into the Capitol, Haymarket, on Sunday.

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# B. and D. Reconstruction Approved

## Hubert Marsh has Bright Hopes For Future

**THE proposals for the capital reorganisation of British and Dominions Films were carried by big majorities at the extraordinary general meetings of the company on Tuesday. Owing to the absence through indisposition of Hubert T. Marsh, the chairman and managing director, Raymond Ireland, another director, presided. It was announced that the profit for the half year is £19,463, compared with £30,740 for the whole of the preceding year.**

Raymond Ireland informed the annual general meeting that shareholders responded to the directors' report and accounts and the scheme of reduction and reorganisation of capital by sending proxies amounting to over 50 per cent. in value for the different classes of shares, so that there was present, therefore, the necessary quorum required for each meeting.

**Cost of Studios**

It was explained that the fixed assets of the company decreased during the half-year by £8,753, which was mainly due to writing off depreciation, £7,526. The total cost of the company's studios has been £285,408, of which £31,586 has been written off as depreciation. The policy of the company in arranging for the studios to be equipped with the finest equipment has been justified. An examination of the list of the films which have made history for British films in the last four years, and a list of those which have been produced in the studios owned by this company will be found to have a very large number in common; such list would include the recent success, "The Private Life of Henry VIII."

Mr. Marsh's speech, which was read by the Chairman, reiterated the fact that the net profit for the half-year to April 29, 1933, was £19,463, which compares with £30,740 for the preceding year; the individual debits and credits to the profit and loss account for the half-year were in similar proportion.

Subsequent to the date of the balance-sheet, the film "Up to the Neck," with Ralph Lynn and Winifred Shotter, has been made and had a successful run at the Plaza. "That's a Good Girl," starring Jack Buchan, has been made and had a very successful run at the Leicester Square Theatre "General John Regan" has been made and Trade shown, and "Trouble," starring Sydney Howard, and "Sorrell and Son," starring H. B. Warner, are both shot and now in editing stages. At the moment "The Queen," starring Anna Neagle and Fernand Graavey, is in production.

With regard to the distribution in the United Kingdom, the new arrangement with United Artists' Corporation, Ltd., reported at the previous meeting, commenced with the picture, "Night of the Garter"; we are satisfied with the quality of the contracts secured; the benefits in revenue are beginning to accrue.

**New Home Customers**

With regard to overseas trade, the position of British films is strengthening in the British Empire and in some of the markets outside the British Empire.

The distribution of this company's products by an organisation independent of the large circuits has placed at the disposal of important independent exhibitors high-class British films which hitherto have not been available to them.

The company is now in a position to offer its product to customers not hitherto available, to have the enthusiastic showmanship of the independent exhibitor, and, further, to spread the company's revenue over a large number of customers.

The relative position between American films and English films. The situation, it was stated, is that English films are gradually and certainly securing an increasing proportion of the revenue.

**Improved Results Anticipated**

The shareholders' attention was finally called to the summary of the company's trading record for the past 2½ years, this showing an average net profit of £26,883, while the profit, before charging interest has been £45,000, and the profit before charging interest and depreciation, £60,482. These results were obtained without adequate trading capital, and, in order to place the company's business on a permanent

(Continued on page 14.)

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## OUR CONFUSING CRITICS

CHARITY covers, in addition to a multitude of sins, a curious tendency towards muddled thinking. Thanks to the very absurd series of compromises under which Sunday opening has developed, people who ought to know better seem to have become more and more liable to indulge in these opportunities for confusion.

Alderman Beresford, for instance, has just registered a protest against kinema performances being given under the cloak of charity when they are run for commercial ends.

Sunday opening in itself is not and never has been disguised under the clock of benevolence. This Industry has done systematically far more than any other Sunday entertainment for charitable objects; in fact, it is the only form of amusement that has shown the slightest interest in this form of public spirit.

Admittedly, the position is not a very logical one: if Sunday entertainment is wrong, a contribution to charity does not make it right. It is, however, not wrong; the tacit acknowledgment of the L.C.C. and other of the more important municipal bodies has been fortified by Parliamentary sanction.

But although we have given, and continue to give, we are under no obligation to forget that we are members of a business. It is strange that the one branch of the entertainment world which has shown generosity should be singled out for public odium when it is merely carrying out its well-established civil right in offering lawful amusement.

## TONGUES ACROSS THE SEA

WE shall soon begin to hear of business intrigue to kill the talkies and get back to the comfortable old silent picture if a few of the recent debaters on internationalism try and turn their theoretical objections into practical propositions.

In the past few days we have had well-equipped observers criticising the diction of stars because they happen to be born on the other side of the Atlantic—a rule that works both ways—and, still worse, we continually meet people who hate any dialect unless it is their own.

In Scotland nothing offends the public so much as what they call the "Oxford accent," although in most cases their objection is to ordinary decent stage English.

Many of these same people will accept without difficulty a Western American or a New York dialect; they have been educated up to it by their regular visits to the kinema.

The situation becomes almost humorous when we are told that the inhabitants of one of the United States find difficulty in following the quick dialogue delivered by the native of another.

Certainly to the educated ear is there only one common and good English speech, and a properly trained actor, British and American, never has any difficulty in being understood. Very few amongst his American audiences can experience difficulty in understanding the language that George Arliss speaks, and Ruth Chatterton's diction can give little trouble to the most stay-at-home Englishman.

# What Our Public Needs A Hint to the U.S. Producer

*IN the following article the Editor of "The Picturegoer," who has just returned from the States, gives his impressions of some striking divergences between the British and the American points of view. His suggestions are simple and, we think, valuable. The application of them will appreciably help in making easier the task of the man who has to secure the biggest possible public for his productions.*

### by Maurice A. Cowan

"IF the British market is worth having why not pay more exclusive attention to it?"

I found myself repeating this same phrase to executive officers of the big film producing companies of America during my recent visit to their native land.

There has never been a greater desire on the part of America to please the British exhibitor than exists at the moment. What may have been considered "chicken-feed" at one period in the Industry's history—the moneys received from this country—is now a considerable item in the profit and loss account.

I made it perfectly clear to those powers-that-be whom I met that it is becoming increasingly difficult to monopolise the British market and that the improvement in the home product is being welcomed very much by the public and the exhibitor.

NOTHING could have made my argument more potent than the showing of "The Private Life of Henry VIII" in New York. Here was a sample from British studios and it has given American producers much to think about.

I never realised until I had spent some little time in New York how narrow the 3,000-mile strip of Atlantic Ocean is in many respects, and yet how mighty wide it is when American producers attempt to gauge the mentality of a British kinema audience.

I saw many films on Broadway—it would not be fair to mention names since several of them have not been shown here yet—and I was asked what I thought their fate would be in England.

AT least three of them are enormous successes in New York and, always allowing for human fallibility, I prophesied that they would "flop" in this country. And all because the director could not, or would not, see the picture through English eyes.

The pity of it is that only so little of each picture need be reshot. In some instances just a slower tempo and a translation of some American colloquialisms would have made the film intelligible and acceptable to our kinema patrons.,

THERE is one particular artiste who is an enormous favourite with American audiences. He deserves to be. He has ability, versatility and virility. He has practically no following here at all.

"Surely it would be worth your while as an investment," I put it to an official of the company for which this artiste is working, "to have certain retakes on this artiste's pictures in order to popularise him with British audiences."

"We hadn't thought of it," was the astonishing reply. And this company spends at least a million dollars a year making and exploiting pictures with this artiste.

"BUT we do have British advisers in Hollywood," said an executive of a famous company, recently responsible for an amazing travesty of a scene from English life.

My suggestion to him and to all the important companies was that they should have a man on the floor attached to the director who could see a picture through British eyes and who knew life in this country as well as it could be known.

Nor should he—or she—be absent from these shores for more than a year. At the end of every twelve months, at least two or three months should be spent at home readjusting points of view and absorbing new scenes, customs, habits and so on. It sounds an ambitious scheme, but how little would it cost compared to the vast fortune thrown away at present through error and ignorance.

AND I would advise our British companies to follow a similar plan. It is not difficult to understand why our pictures fail in America.

**There is no more anti-British prejudice over there than there is an anti-silly symphony prejudice over there.** If Walt Disney's work had originated from any corner of the earth it would still have been as popular and would have drawn money to the box-office.

That is an argument worthy of the most serious consideration by British companies. If we desire to get a share of the American market—and it is well worth while—we must remember that there are audiences outside this little island and that no exhibitor in the United States would be guilty of such a lack of business sense as to bar a film that would bring dollars to his box-office.

# LONG SHOTS

### Henry's Reception—A Player's Tragedy "Bax" in Films—The Fox President—

BEVERLEY BAXTER

THE decision of A. Beverley Baxter to exchange the editorship of the *Daily Express* for a post with Gaumont-British should mean a distinct acquisition for the Industry. "Bax" is a definite personality. He is younger than his figure and manner would lead one to believe, and at 43 he should bring enthusiasm and understanding to his new job.

ONE department that "Bax" will appreciate more than most folk who have been in Fleet Street is the sales department. Before joining the Canadian Army "for duration of the War," his task was to persuade backwoodsmen in his native country that Life would be sweeter if they had pianos in their shacks and shanties—and that is not easy.

LORD BEAVERBROOK gave him the opportunity to become a journalist, although he had shown an ability to write by publishing a novel, "The Parts Men Play," and a collection of short stories, "The Blower of Bubbles." He has been reporter, sub-editor, editor of various sections of a newspaper, editor of the *Sunday Express*, and editor of the *Daily Express*. A pretty good training and experience.

SIDNEY KENT is one of those American executives with whom an absolute stranger quickly feels at home. He chatted easily with the Press representatives interviewing him on Tuesday, answering questions of a widely differing nature without impatience and with a readiness to explain matters upon which his interrogators desired information.

FOX, he said, had made a profit over the past two quarters—"not big ones, but still, profits"—and he saw no reason why this progress should not be maintained. His grasp of various situations left the impression that the guidance of Fox is in good hands.

STANDING for a moment outside the Leicester Square Theatre, before entering, on Tuesday night of last week, I could not help contrasting the brilliance of the premiere of "Henry VIII." with the theatre's recent fortunes. Bright lights, Society leaders, bustle and excitement—an opening comparable with the manner of Hollywood without the blatancy of those occasions.

AND the queues that gathered on the following day by lunch-time were a definite reply to the gloomy prophets who declared that no business would ever be done on that side of Leicester Square. It is rumoured that Shakespeare, on his column in the centre, was caught trying to look over his shoulder at the Tudor king come to life again.

WHICH reminds me that there is a scheme afoot to film Shakespeare, which the Central Information Bureau for Educational Films is sponsoring. "Hamlet" and "Macbeth" are mentioned as part of the "skedool," and a trust fund is proposed, which will finance a scheme to produce in a London studio under a British director, supervised by a leading Shakespearean authority. The films are to be made for schools as well as for the ordinary kinema.

BUT what about the Censor? If "King Klunk," the cartoon parody of "King Kong" (a fine bit of burlesque), must not be seen by children because it is horrific, what is going to happen when poor old Polonius catches it behind the arras, Ophelia commits felo-de-se, and Lady Macbeth does her wickedest? These will not be considered subjects for school children by the Censor.

H. G. WELLS has never concealed his disapproval of film studios, and the results of some of his screened works, candidly, have made this attitude excusable. But since seeing Korda's "Henry VIII," he has realised the potentiality of the modern studio, and he is now in a "huddle" with London Film Productions which will probably result in an original screen story.

THE tragedy of the passing of [illegible] Hall-Davis is one which has affected everyone connected with British film production with real sorrow. One of the most lovable of women, entirely without artificiality, one whom it was a delight to grasp by the hand and converse with. It is sad to think of her ill-health and disappointment weighing so heavily upon her mind that death seemed the only release.

THE B.K.S. has an attractive subject and speaker for next Monday, when Robert Stevenson, who has experience in English and Continental studios, will speak on "A Year in a German Studio." His talk will enable him to compare methods in various countries, and art directors, producers and other studio personnel will find great interest in this paper.

MEMBERS desiring to bring a friend interested in studio production should make immediate application to the Chairman of the Papers Committee, or to the Secretary of the Society, for the necessary admission tickets. The meeting will take place as usual in the Gaumont-British Theatre, at 7.45 p.m.

NEWS comes over from Hollywood that Billy Nelson and Douglas Wakefield, who went over under contract with Hal Roach to make comedies there, have established themselves as firm favourites in their new surroundings. Billy Nelson's wife, with Billy, Junior, leave England for Hollywood on November 9.

ARTHUR DENT'S story of his mission to the States appears upon another page. I found him pleased with his deal and particularly appreciative of the fact that Majestic Pictures Corporation were to distribute B.I.P. product. "A vigorous young concern with franchises all over the United States, they should give us good coverage," was his description.

RAYMOND P. G. IRELAND, director of British and Dominion Films Ltd., did extremely well on Tuesday in getting the annual meeting of the company and the special meetings in connection with the company's reorganisation all through well within a hour and a half. Hubert T. Marsh, the company's indefatigable chairman and managing director, was unable to be present after all, his doctor advising him not to go. He could not have chosen a better deputy.

THE STROLLER.

## HOT FROM U.S.

*(By Special Kine. New York Cable)*

*THE N.R.A. Code for the film Industry is now completed, and the majority of the firms have signified agreement with the proposals.*

*IT IS TO BE presented to the President next week.*

*DAMAGES TO the extent of $2,000,000 are claimed by Princess Irina Yousoupoff from M-G-M, as producer, and the writer and director of "Rasputin."*

*SHE SAYS that the part of Princess Natasha has been supposed to be herself.*

*EMIL LUDWIG'S interest in Chaplin has suggested he is contemplating a biography.*

*ACCORDING TO the "N.Y. Times," Mary Pickford's divorce suit is to start in California this week.*

# Entertainments Committee

## Ignore Justices' Decision

### "A" FILM SETTLEMENT IN LIVERPOOL

**The Liverpool Entertainments Committee of the Justices has ignored the recommendation passed by a small majority of the city magistrates that "A" films should not be shown to children, whether accompanied by parents or guardians or not. There will, therefore, be no change in the existing procedure.**

Kinematograph licences were renewed on the same conditions as last year, subject to the Home Office model certificate, and other slight alterations which the licensees had accepted.

An application was made by S. R. Dodd, representing some 40 people, asking for the restoration of the veto on the admission of children to "A" film shows. He said that if an "A" film was bad for a child it was equally bad for a child accompanied by a parent or guardian. It was bad for the parents because they were saddled with a responsibility which some were not able to carry. They were not sufficiently informed in advance as to the real nature of an "A" film. To decide whether a child was accompanied by a parent or a *bona-fide* guardian involved a manager in an almost hopeless task.

Mr. Dodds suggested that it was possible that in time a large city like Liverpool would have a permanent kinema adviser.

**Safeguards**

R. K. Milne, on behalf of Liverpool exhibitors, pointed out that Mr. Dodds had called no evidence to show that "A" films were unfit for children.

"A" films were not necessarily harmful for children merely because they were placed in that category. If a film was really harmful to children, members of the C.E.A. were recommended to post a notice to that effect. There had been no complaint either from the public or the police against the policy which had been observed in the last twelve months.

**Tribute to Exhibitors**

A compliment to Liverpool exhibitors was paid by Julius Jacobs, who presided on Friday at the annual petty sessions.

He said that the justices committee very much appreciated the action of members of the Cinematograph Exhibitors' Association in not showing certain films which in their opinion might have been particularly objectionable to certain classes, and they hope that in the future they will exercise the same consideration.

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## Deutsch Opens New Odeon

### LANCING'S 700 - SEATER

On Monday evening the Odeon, the first kinema to be erected in the quiet Sussex holiday resort of Lancing, was opened. It forms the latest addition to the growing chain of theatres controlled by Oscar Deutsch, and in this venture his co-directors are F. Stanley Bates, W. G. Elcock and R. A. Gates.

The Odeon, which has a seating capacity of 700—adequate enough for the population of 7,000—has been erected on a centrally situated site. It is a long, low-built structure with a tastefully designed arcade frontage on the main road.

OSCAR DEUTSCH

The interior is reached after passing a spacious vestibule and the auditorium decorative scheme, for which Mrs. Oscar Deutsch was responsible, takes the original form of an old-world flower garden with a distant view of hills and valleys. This effect is gained by designing the side wall dado as a stone wall and finishing the upper part with trees and brightly coloured blossoms and utilising the ceiling to give a sky and open-air atmosphere.

The opening ceremony was performed by the Rt. Hon. Earl Winterton, M.P., supported by the Mayor of Worthing, and there was also present to represent the Industry Rene Ray, the British and Dominions star. Mr. Deutsch was warmly congratulated on having provided the town with such a charming kinema and was also thanked for allowing the proceeds of the first performance to be given to the local and Worthing hospitals.

The first programme consisted of "The King's Vacation," a "Silly Symphony" and Pathé Gazette.

A full description of the new hall will appear in the next issue of the *Ideal Kinema*.

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## ST. HELIER (MORDEN) KINEMA

Application has been granted by the L.C.C. for an extension for one year of the peppercorn rent in respect of a proposed kinema on the St. Helier Housing Estate.

I. Osloff and L. Rolnick, who have secured an option on the site, stressed the point that a substantial part of the area from which the proposed kinema is expected to draw its patrons has not yet been developed.

George Coles, F.R.I.B.A., of Craven Street, Strand, W.C., is the architect for the scheme.

## PRINCE OF WALES TO WITNESS B.I.P.'s "RED WAGON"

### TOC H GALA SHOW AT THE REGAL

H.R.H. THE PRINCE OF WALES is to attend the first public showing of the new British International film of Lady Eleanor Smith's "Red Wagon," now being completed at Elstree under the direction of Paul Stein.

Against panoramic backgrounds of British beauty spots, this virile story of the loves and hates of half-primitive people of the open-air will be unfolded. The proceeds from the Royal première which takes place at the Regal Cinema, Marble Arch, on December 6, will go to further the fine work of Toc H.

**Players from All Nations**

"Red Wagon" represents a triumph in perfect casting, for the motley of circus and gypsy characters are chosen from the peoples of several nations. Joe Prince, the American-born circus owner, is played by Charles Bickford, the Hollywood "he man." Zara, the blonde Continental tiger tamer, is portrayed by the lovely Norwegian Greta Nissen, while Joe Prince's gypsy wife, and her nomad lover are played by Raquel Torres, the Mexican, and Don Alvarado. There is the renegade Englishman played by Anthony Bushell, and the simple-hearted Irishman represented by Frank Pettingell; the sauve German played by Paul Graetz, a pupil of Reinhardt; and the fresh little Cockney elephant keeper sketched by the versatile Alex Feild.

It is a great story of peoples of the world, oddly assorted and often ill-matched, struggling, labouring and often fighting amongst themselves in their search for adventure and the meagre rewards which their sweat and ingenuity could wring from the simple public of the British countryside. "Red Wagon" will be the most costly B.I.P. film for many years.

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## NARROW S.O. WIN AT ROMFORD

### TRADE APATHY

Polling on the question of Sunday opening took place at Romford on Saturday and resulted in a win for the Trade. The figures were: For 3,611, against 3320—majority 291. About one-third of the electorate voted, and Victor Moss, the organiser, had a hard fight to get his narrow majority. The apathy of the voter, which has proved such a stumbling-block in other campaigns, had again to be contended with, and in addition, the Trade support in regard to transport was inadequate. The opposition was strongly organised.

Saturday is not the best day of the week for polling in many places and Romford comes within the list. The situation was worsened for the advocates of Sunday opening by the fact that while the antis were able to poll early, a drizzle in the afternoon kept many supporters of Sunday opening from venturing out.

There are two kinemas in Romford, the Laurie and the Plaza.

**Other Campaigns**

It is probable that campaigns will next be conducted at Finchley, Hastings and Swindon, but the preliminary details have yet to be settled.

# G.-B. ENTER NON-THEATRE FIELD

## BRUCE WOOLFE UNIT PLANNED

### Screen Advertisnig Organisation

*Maurice Ostrer,*
*Chairman of G.-B. Instructional Ltd.*

**BY the registration this week of G.-B. Instructional, Ltd. an important new organisation exists for the production and distribution of Educational and Industrial Propaganda Films. Another significant development is the formation of G.-B. Screen Services, Ltd., which will cater for all sections of film publicity.**

The new company, G.-B. Instructional, Ltd., which will include the unit formed by H. Bruce Woolfe, will undertake immediately the intensive production and non-theatrical distribution of sound films in the educational and industrial propaganda fields.

With Maurice Ostrer as chairman, the directors of the new company, now being registered, will be Harry Clayton, Ian Cremieu-Javal, Miss Mary Field, M.A., H. Bruce Woolfe.

The formation of the new company, we are informed, is one of the natural outcomes of the plans announced by G.-B. Equipments, Ltd., at the inception of that concern in July last.

The allied companies—G.B.E. and G.B.I.—form the only organisation in the world at present which can handle adequately the vast non-theatrical educational and industrial market from production-to-projection, as one complete concern.

**From Studio to Projection**

Jointly, they have experts for the preparation of scenarios specifically for classroom subjects; unequalled studio facilities for the special production of both 35 mm. and 16 mm. films; requisite sound-recording plants; special provision for printing and processing their own films of either width; the facilities for supplying the best sound projectors, ranging from 35-mm. standard and 35-mm. portable apparatus to the new 16-mm. "suitcase" talkie sets at the lowest prices compatible with efficiency—and a non-theatrical commercial network which covers every part of the country.

**Pictorial Text-books**

Gratification is expressed in G.B.E. circles at the inclusion of H. Bruce Woolfe and his unit (who long have been identified with educational and industrial subjects—the famous "Secrets of Nature" series being, perhaps, the most widely known) in the new company.

Bruce Woolfe already has embarked on an entirely new and "super" series of interesting subjects. These new films, in which some original treatment is promised, are already under way. For school use it has been arranged to produce a minimum of 50 "pictorial text-books" a year. This is considered by educationists to be an amount comparable to potential demands of the majority of schools. In this connection it is hoped to secure co-operation of the National Film Institute, with whose aims and objects the new company fits in so well. Experts on many subjects will be required to sponsor the films which will be produced and the Institute is the only body in the best position to make recommendations for the work.

**Guarantee of Supply**

The formation of G.-B. Instructional and its parent, G.-B. Equipments, will, it is assumed, break up what is known in non-theatrical sections of the Trade as "the vicious circle." Hitherto, schools have been offered sound projectors, but with very few existing films and *no guarantee of continuity of supply*. The combination of G.B.E. and G.B.I. will put an end to this situation and provide a solution of a long-felt want.

**G.-B. Screen Services, Ltd.**

The announcement of the formation of G.-B. Screen Services, Ltd., caused considerable interest last week. Operating from Wednesday, November 1, the new company will undertake the intensive production and distribution of screen advertising and publicity films on a scale never before attempted.

The board of the company will compose Mark Ostrer, chairman and joint managing director; C. M. Woolfe, joint managing director; Maurice Ostrer, director; Michael Balcon, director; Ian Cremieu-Javal, director; Arthur Jarratt, director; Basil Davies, director and manager.

Basil Davies, a director and manager of the new company, will play an important part in immediate developments. Mr. Davies resigned his directorships of Messrs. Publicity Films, Ltd., and the London Press Exchange, in order to devote his whole time and specialised knowledge to G.-B. Screen Services, Ltd.

## FILM COMMITTEE APPOINTED BY G.P.O.

### FUTURE DEVELOPMENTS

**INTERESTING developments are pending in connection with the general policy and management of the film unit and film library lately transferred from the Empire Marketing Board to the Post Office.**

It is now revealed that an advisory committee is to be formed of representatives of various Government departments whose activities would either form suitable film subjects or would be particularly interested in the making and screening of non-commercial films. The essential policy of the new organisation is understood to be the formation of a public relations department between the Government and the film Industry.

The committee will be constituted as follows:—

Sir Ernest N. Bennett, M.P. (chairman); Assistant Postmaster-General; Walter Elliot (Minister of Agriculture); Malcolm MacDonald, M.P. (Parliamentary Under-Secretary, Dominions Office); Major C. R. Attlee, M.P.; Colonel T. M. Banks, D.S.O. (Controller Post Office Savings Bank); H. Warre Cornish (Scottish Education Department); Sir William Crawford (Post Office Publicity Committee); Lieutenant-General Sir William Furse, D.S.O. (Director of the Imperial Institute); the Hon. Mrs. Alfred Lyttelton; H. E. Powell-Jones (Director, Telephone Development Association); Major H. F. Sambrook (General Post Office); Sir Stephen Tallents (Public Relations Officer, General Post Office); Hann S. Vischer (Joint Secretary, Advisory Committee on Education in the Colonies); Humbert Wolfe (Ministry of Labour); H. Wood (Board of Education); and A. N. Bonaparte Wyse (Ministry of Education, Northern Ireland).

The G.P.O. has already availed itself of the facilities offered by its film unit and has six films in the course of production under the direction of John Grierson.

These films will be shown at Post Office exhibitions throughout the country. They will also be shown to Post Office staffs.

This decision of the Post Office would seem finally to dispose of the suggestion put up by the Film Institute that this organisation should handle film library formerly controlled by the E.M.B.

# THE "CAVALCADE" CHALLENGE

## C.E.A. and the Hutchinson Gesture

A FINAL settlement of the "Cavalcade" argument, between the Fox Film Co. and the London and Home Counties branch of the C.E.A. has been brought appreciably nearer by the following letter which has been sent to Broadmead House by W. J. Hutchinson, the Fox managing director.

Most members of the Industry will agree that a substantial donation to the funds of the C.T.B.F. is, if no proof one way or the other, a very graceful and highly appreciated gesture.

Mr. Hutchinson's letter reads:—

Dear Sirs.

I find myself in somewhat an embarrassing position. On the one hand, I am asked by Mr. Reginald Bromhead when he is going to receive his £100; on the other hand, I am asked by exhibitors whether, in fact, Fox has actually sold the "Cavalcade" programme as alleged and, finally, I am asked by members of the Press what is going to happen.

I should like to bring the matter to a conclusion and, at the same time, do so without hurting anyone's feelings.

Therefore, I am sending to Mr. Reginald Bromhead his £100 as a contribution from Fox to the Cinematograph Trade Benevolent Fund. I am sending this money to Mr. Reginald Bromhead and asking him to regard it as a retaining fee to act as referee, without any future charge, in case any member agrees to substantiate this statement made by the C.E.A.

This will leave the position open, so that any evidence that anyone cares to bring forward may be brought forward without any fear on the part of that person that he may find himself, at a later date, obligated to the payment of £100.

Finally, as far as I am concerned, I have issued a challenge to the C.E.A., which, I believe, is not accepted. I am now stating that I am voluntarily paying the £100, the amount of the challenge, which leaves the position open for anyone in the C.E.A. to proceed without any fear of penalty and, as far as I am concerned, the matter is now closed unless you care to re-open it.

I hope you don't mind if, for the peace of my mind, I send a copy of this letter to the various parties concerned.—Very truly yours,

*W. J. HUTCHINSON,*
*Managing Director, Fox Film Co., Ltd.*

To this the secretary of the London and Home Counties branch has made the following reply:—

DEAR MR. HUTCHINSON,

I beg to thank you for your letter of the 26th instant, contents of which I note.

This association is primarily concerned with grossly exaggerated statements which are made from time to time by executives of renting houses to owners of kinematograph theatres with respect to film prices.

Your Mr. Crane attended a meeting of the Sussex branch of this association and made the following statement:—

That the Fox Film Co. have never sold "Cavalcade," except to the Gaumont-British Picture Corporation, under 50 per cent.

We repudiated this statement in the Press and have since proved it to be absolutely inaccurate.

Along with yourself, we have no desire to hurt anybody's feelings, less had we any desire to quarrel with yourself or the Fox Film Co., and as far as we are concerned, there is no need to pursue the matter further.

*ARTHUR TAYLOR, Secretary.*

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## KAY THEATRES

### Change of Address

Kay Theatres and their associated companies change their address as and from Tuesday, November 14, from 167, Oxford Street, W.1, to 197, Wardour Street, W.1.

The telephone number remains the same, with the addition of a further line—the numbers being Gerrard 2835 and 2836.

# LONDON TRADE SHOWS

## New Offerings to be Screened between Thurs., Nov. 2 and Wed., Nov. 8

*An attractive incident from GOLDEN HARVEST (Paramount) with Richard Arlen, Chester Morris and Genevieve Tobin*

## *Thursday*

### I Adore You; The Man from Monterey (*Warner*)

**Cambridge Theatre.** **3 p.m.**

In "I Adore You," Margot Grahame has the rôle of Margot, a beautiful screen star, who is troubled with the embarrassing attentions of a very wealthy young man. A series of misunderstandings follow, when the young millionaire decides to win the affections of Margot by buying the film studios, now in financial difficulties.

The picture is said to have been made on entirely new lines as far as this country is concerned and features a beauty chorus of 24 girls, including six of Mr. Cochran's Young Ladies. Carrol Gibbons, the famous leader of the Savoy Orpheans, is responsible for the music in the film, and Ralph Reader, the celebrated dance director, is responsible for the unique formation chorus work. George King directed.

**"The Man from Monterey"**

"The Man from Monterey," which will be shown preceding "I Adore You," stars John Wayne and "Duke," in a story of thrills and adventure in California, during the days when it became part of the United States.

An unusually capable cast, including Ruth Hall, Luis Alberni, Donald Reed, Francis Ford, Nina Quartero, Lafayette McKee, Lillian Leighton and Charles Whittaker are associated with Wayne. Directed by Mack V. Wright.

### Ever in My Heart (*Warner*)

**Cambridge Theatre.** **8.45 p.m.**

It is an entirely new and different Barbara Stanwyck in "Ever In My Heart." Almost always she has appeared in the rôle of a woman more or less soiled. In "Ever In My Heart," however, she is a changed woman, being a New England girl of strong character and moral fibre assailed by cruel fate. To Miss Stanwyck's credit, her talent is such that she is said to enact this rôle with even more force and feeling than she has portrayed the woman of the underworld. The picture is said to be a romance of rare beauty as well as a drama of terrific emotions and dynamic action. It is tinged with the pathos of an American girl who loves, and is married to, a German professor at the time of the great conflict.

Supporting Barbara Stanwyck are Otto Kruger, Ralph Bellamy, Frank Albertson, Ruth Donnelly and Laura Hope Crews. Archie Mayo directed.

## *Friday*

### The Kennel Murder Case (*Warner*)

**Cambridge Theatre.** **3 p.m.**

"The Kennel Murder Case," based on an original story by S. S. Van Dine, brings back to the screen Philo Vance, the detective character made famous on the screen by William Powell, who again plays the rôle.

A sportsman and collector of antiques is found dead, and although it is at first believed that he has committed suicide, a closer examination proves that he has been murdered. Though suspicion points to several people who each had a motive for committing the murder, Vance finally unravels the plot after many mysterious and thrilling episodes.

Supporting William Powell are Eugene Pallatte, who returns to his old rôle of Inspector Heath, Mary Astor, Helen Vinson. Ralph Morgan, Paul Cavanagh, Arthur Hohl. Robert McWade and Jack La Rue. Michael Curtiz directed.

### For Love of You (*Sterling*)

**Cambridge Theatre.** **8.45 p.m.**

The action of "For Love of You," the second of the series of Windsor-Sterling comedy musical adventure films, featuring Arthur Riscoe and Naunton Wayne, takes place in Venice. It is in the romantic surroundings of the Queen city of the Adriatic that the two comedians again become enmeshed in the affairs of a beautiful girl, this time played by Diana Napier, who portrays with charm the flirtatious English wife of a jealous tenor, with "a Latin temperament." The part of the singer is played by Franco Foresta, the possessor of a striking lyric tenor voice, which is given free scope in the outstanding music of the film. The theme song, "For Love of You," was specially composed by Franz Vienna, the godson of Franz Lehar, and excerpts from "Tales of Hoffman," "Pagliacci" and "Otello" form an important part in the development of the story.

One of the highlights of the film is a moonlight carnival in Venice in which several hundreds of gondoliers and lovely girls take part. The carnival and the sun-baked Lido are the backgrounds for some riotous comedy on the part of the two comedians.

## *Monday*

### The Fortunate Fool; Skipper of the Osprey (*A.B.F.D.*)

**London Hippodrome.** **3 p.m.**

Two notable offerings will be screened next Monday afternoon by Associated British Film Distributors in "The Fortunate Fool" and "Skipper of the Osprey," the latter an all-colour A.T.P.-Raycol production.

"The Fortunate Fool" is a story, by Dion Titheradge, of drama on the Thames Embankment and love in Mayfair. It depicts the adventures of a philanthropic young novelist who seeks local colour amid the night habitués of the Embankment. Later the scene changes to the Mayfair flat where he houses a bizarre character in the shape of an out-of-a-job pugilist, together with an equally out-of-employment pretty typist. Complications ensue when the author's fiancé, returning from a protracted stay abroad, discovers the strange menage.

A vein of humour is said to run through the story, with exciting adventures anteceding the happily romantic conclusion Huge Wakefield, Joan Wyndham, Sara Allgood, Arthur Chesney, Jack Raine, Bobbie Comber, Mary Mayfren and Elizabeth Jenns are prominent in the cast.

**"Skipper of the Osprey"**

The first all-colour British talkie, "Skipper of the Osprey," is the film adaptation of the W. W. Jacobs' story, the exteriors of which were shot on the lower Thames, and the interiors at the A.T.P. Studios, Ealing.

It is said to present a remarkably faithful presentation of the famous author's popular drama-romance, with the picturesque settings of lower river steam-and-sail-craft lending themselves magnificently to the perfected Raycol colour.

The story tells of the loves and fallings-out of the girl-skipper and mate of the Osprey on the voyage of this Thames sailing-barge to Ipswich, the "sacking" of the well-meaning mate, the hiring of his successor at Ipswich, the latter's plot against the girl-skipper and her ultimate rescue by the heroic original mate. Renée Gadd, Ian Hunter, D. C. Clarke-Smith and Clive Curry are the chief personnel of this A.B.F.D. picture.

Norman Walker directed both the productions that form the double bill

### Imperial Shorts (*G-B.D.*)

**Own Theatre.** **3 p.m.**

Three of a series of six Imperial two-reel productions, made by the Empire Marketing Board are to be shown by G.-B. The three are "King Log," "Upstream," and "The Other Half of the World."

These fascinating subjects show the great industries of Britain and the Empire, and they are produced in a manner that makes each one engrossing entertainment. The glories of the English countryside and the beauties of our great Empire are brought before us showing us the particular industry of the country or state.

## *Tuesday*

### Golden Harvest (*Paramount*)

**Carlton.** **10.30 a.m.**

Richard Arlen, Chester Morris and Genevieve Tobin head the cast of "Golden Harvest," the first of ten pictures to be made by Charles P. Rogers for the Paramount programme during the 1933-1934 season.

The production was filmed almost entirely on location in Oregon, in the heart of the wheat country of the great North-west, and a sequence is included showing the famous Wheat Pit of the Chicago Board of Trade during an actual trading session.

The story of "Golden Harvest" concerns two brothers, born to the soil, and the struggle between them. One turns to finance, becomes a speculator in the Wheat Pit and uses his knowledge of farm conditions to drive down the price of grain. The other, realising the farmers' power in controlling the destiny of the country, organises a strike and forces an almost complete paralysis of the grain market. The two brothers, acting from different motives, thus combine to drive up the price of wheat. The human equation causes the failure of their schemes. The climax reveals the trail of financial ruin, but it brings out again the loyalty of the two brothers.

### Blind Adventure (*Radio*)

**Prince Edward Theatre.** **3 p.m.**

The adventures of a young American on a visit to England brought about by his unintentional intrusion during a typical London pea-souper, into the plottings of a gang of spies and his attempts to frustrate their efforts, provides the central theme of "Blind Adventure."

The film is full of intriguing mystery and humorous situations, with which is interwoven a strong romantic interest. Robert Armstrong portrays the characteristic role of the young American, and Roland Young provides the hilarity in his portrayal of a burglar whose services are enlisted in order to defeat the spies. Helen Mack enacts the role of a young girl who is held hostage by the gang, and she further enhances her growing reputation with a very convincing performance.

An exceptionally strong supporting cast comprising Ralph Bellamy, Laura Hope Crews, Beryl Mercer and Henry Stephenson give admirable characterisations, and the whole production has received lavish treatment at the hands of its director, Ernest Schoedsack.

### The Bowery (*United Artists*)

**Phœnix Theatre.** **3 p.m.**

"The Bowery," the first picture of the 20th Century Pictures, recently formed by Joe Schenck and Darryl Zannuck, is claimed by United Artists to be one of the greatest box-office pictures ever handled by that concern.

Directed by Raoul Walsh, "The Bowery" features Wallace Beery, Jackie Cooper and George Raft in a rollicking comedy-drama of life in the 'nineties in New York's east side, which brings back to life famous and notorious characters, such as Chuck Connors, King of Chinatown, played by Wallace Beery; Steve Brodie, whose spectacular leap from Brooklyn Bridge is re-enacted by George Raft. Jackie Cooper enacts Swipes, "the Newsie"—another real Bowery character. Fay Wray and Bert Kelton lead a gay array of Bowery girls in romantic and dramatic adventures.

### Female (*First National*)

**Cambridge Theatre.** **3 p.m.**

Ruth Chatterton's new picture, "Female," is stated to be one of the finest talkies this brilliant star has ever made, and certainly the best yet produced by First National. Far different from any recent portrayal, it shows the emotional star as a ruthless business woman who, on taking over the reins of a commercial concern, demonstrates that she has the same capacity as a man in the handling of its affairs. Nevertheless, she rapidly realises that her charms and personality can be used very effectually in furthering her schemes, as well as to outwit her rivals.

The story is claimed to abound in dramatic and romantic situations, and in addition to Miss Chatterton, includes the names of such players as George Brent, Philip Faversham, Ruth Donnelly, Laura Hope Crews and Johnny Mack Brown. "Female," which was adapted from a best selling novel by Donald Henderson Clarke, was directed by William Dieterle.

### The Deluge (*Radio*)

**Prince Edward Theatre.** **8.45 p.m.**

The end of the world is graphically depicted in "The Deluge," which tells of a gigantic tidal wave which sweeps the world, bringing in its wake utter destruction and destroying the entire population with the exception of a handful of people.

These survivors reach an island which was once New York and there, amidst the desolation which follows the extinction of the world, Martin Webster, who believes his wife and children dead, falls in love with Claire, whom he rescues from a bunch of desperadoes who inhabit a neighbouring isle. The complications that ensue when he discovers his family form the human drama of an exceptionally imaginative picture.

The production, which was directed by Felix Feist, is described as containing some of the most vivid and imaginative photography ever attempted. The manipulation of gigantic buildings collapsing and monster liners being washed high above New York's skyscrapers has been handled with a care and thoroughness which makes the scenes realistic in the extreme, and as an exposition of the almost limitless possibilities of modern cameracraft have yet to be equalled.

The humans in this story of the end of the world are dwarfed by the elements in their unleashed fury, but Peggy Shannon, Lois Wilson and Sidney Blackmer all turn in capable performances.

*Slim Summerville and Zasu Pitts in LOVE HONOUR AND OH! BABY which Universal Trade showed this week*

## *Wednesday*

### Havana Widows (*First National*)

**Cambridge Theatre.** **3 p.m.**

A special treat is in store for the Trade, it is declared, in "Havana Widows," a daring all-comedy picture with all-comedy players.

The story deals with a pair of show girls who, finding that there is more money to be made in the gold-digging "profession" than in their legitimate business, take a trip to the popular Pacific playground with the express intention of living on their wits and their victims' capital. Fortune favours them with bounteous responses, but trouble of a quite unlooked for kind due to the interference of the police complicates their schemes.

### Footlight Parade (*Warner*)

**Prince Edward Theatre.** **8.45 p.m.**

On the heels of "42nd Street" Warner is presenting its latest, biggest, and which is claimed to be the most popular appealing musical ever made. An all-star cast, headed by the dynamic James Cagney and Joan Blondell, comprises Dick Powell, Ruby Keeler, Frank McHugh, Paul Porcasi, Guy Kibbee, Ruth Donnelly, Hugh Herbert, Claire Dodd, and Gordon Westcott, whose performances are fitting complement to that of the leads.

American critics declare that "Footlight Parade" is a money-maker of the first water, a brisk, lively dialogue and beautifully spectacular show and certainly must be Warner's biggest and most unquestioned box-office offering.

The several spectacular dance numbers are even more spectacular, more attractively staged than any in the previous musical. The music is appealing and of a durable, popular quality. Notable numbers are "Honeymoon Hotel," "By a Waterfall" and "Shanghai Lil." The "Waterfall" number is woven about what is perhaps the most spectacular of all the dance numbers staged by Busby Berkeley, with diving girls, mermaid effects and the like. The number is very nearly startling in its camera effects.

The story is human in its appeal and Lloyd Bacon, the director, has kept it moving when it slowed, theme and spectacle being combined to a nicety.

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# Team Work

## SCENARISTS' SECRET REVEALED

"ONE SUNDAY AFTERNOON" is the thirtieth screen story to be written by Paramount's crack scenario team William Slavens McNutt and Grover Jones. No other Hollywood writing team can boast such a record. The question therefore arises, "How do they do it?"

In the first place, each of the partners possess distinctly different talents. Jones, a veteran among screen writers, has a most extensive knowledge of story and technical construction methods. McNutt, whose name is familiar to readers of short stories, is a master of dialogue and comedy situations.

The *modus operandi* of the Jones McNutt combination works out roughly as follows:—

The two meet in the office of either—wherever the best supply of cigars happens to be. They open the window, place their feet on desks and start smoking.

Between puffs the story emerges in the form of suggestions. In the course of several hours the plot materialises from the shadowy form to one of more substantial physical proportions. From this stage onwards it is a matter of cutting and polishing.

Jones then takes the skeleton story and dictates the sequence action to a secretary. When this is done, McNutt, drawing on his fund of interpretative ability, talks out the dialogue.

*John Wayne in THE MAN FROM MONTEREY (Warner), an exciting film of the early days of California*

# KINEMATOGRAPHY'S DEBT TO SCIENCE

## How [illegible]his is being [illegible]epaid

### SIR W. B[illegible]AGG'S SPEECH AT B[illegible].S. DINNER

THE seco[illegible] annual dinner of the British [illegible]ematograph Society, held in the [illegible] Empire Room of the Trocade[illegible] on Wednesday of last week, gathered [illegible]ogether a representative company of gu[illegible]s from all sides of the Trade with th[illegible] technical element predominating.

Simon Rowson, [illegible].Sc., F.S.S., occupied the chair, and his sp[illegible]ch in proposing the toast of "Science and [illegible] the Film Industry" was an excellent res[illegible]me of the progress made by the technician[illegible] in applying science to the needs of kinema[illegible]graphy.

**The First of th[illegible] Season**

Mr. Rowson [illegible]gan brightly by referring to the fact that [illegible]e B.K.S. dinner had the advantage of o[illegible]ing the season and thus had not to cate[illegible] for the jaded appetites of people who la[illegible] would be attending the dinners of th[illegible] various sections of the Industry.

Also, at that [illegible]inner they would not have to listen to sp[illegible]ches on controversial subjects such as [illegible]usually were discussed at such dinners.

**Progress by [illegible]l Divisions**

Proceeding t[illegible] eulogise the work of the kinematograph technicians, he remarked upon the need for accuracy in design of camera, printer and projector, saying that when one realised that there was a magnification of a picture frame by 80,000 times on the screen they began to get a glimpse of the precision which was necessary.

The emulsion makers had made great progress in securing a fine grain, and the sound engineers with their several million amplifications of the recorded impulse had worked wonders. Again, the development of the kine-camera had few parallels in any other industry.

The static problem which once troubled them had been eliminated and there had been an increased sensitivity in the emulsion, while infra-red research had made great progress.

**A Compliment**

The British Kinematograph Society had not research laboratories of its own; nevertheless, it provided a platform for the consideration of the improvement of various processes.

"Only last Saturday," said Mr. Rowson, "I received a request from the newly formed British Film Institute that we might consider and advise on the permanent preservation of films."

There was great need, Mr. Rowson continued, to preserve films of a documentary character—the records of artistes, of politicians, and events. Owing to chemical changes in the celluloid and the emulsion over a long period, these records were apt to be destroyed. He could promise that the Society would undert[illegible]ke the task which the Film Institute had suggested.

Kinematograph te[illegible]hnicians were ready to make humble obe[illegible]ance to the scientists whose discoveries [illegible]d made kinematography possible. "It is because we realise our debt to science f[illegible] gifts in the past that we express our app[illegible]iation of the compliment paid to us by [illegible] presence of Sir William Bragg, O.M., K[illegible]E., F.R.S., with us this evening."

**Sir W. Bragg[illegible] Speech**

Sir William [illegible]ragg was heartily cheered on rising to r[illegible]ond to the toast, and his speech was li[illegible]ed to with great attention.

Beginning w[illegible]h a reference to his acquaintance with Ro[illegible]t W. Paul and an amusing experience i[illegible] the making of a film, Sir William pas[illegible] on to the association of science with [illegible] Industry.

**A Proud Pa[illegible]nt**

Science, h[illegible]id, might be considered as the parent o[illegible]e kinematograph Industry, and the par[illegible]as very proud of its child. The story w[illegible] long one. We owe a lot to the work d[illegible]n the perfection of lenses. It is a ma[illegible]f interest that in the first volume of t[illegible]cords of papers read before the Royal S[illegible]y, the first paper refers to the improv[illegible]t of glasses.

**Paying Ba[illegible] the Debt**

Referring [illegible] technical work in kinematography, Si[illegible]lliam said: "I am amazed at the acc[illegible]y with which the work is carried out [illegible]hink that any scientific man who goes [illegible] a studio must be proud of what is be[illegible]done.

"The de[illegible]f kinematography to scientific men is a g[illegible] one," said Sir William, "but you pay u[illegible]back by the assistance which you give to [illegible]cientific research by means of the film.

"It is a [illegible]eat thing to have a film which will show [illegible]u how delicate operations are carried thr[illegible]gh, which you can stop and look back upon. There are many experiments which are difficult to show except on the large scale of the film, and the film is gladly welcomed by us in research work."

Sir Willi[illegible]m Bragg closed his speech with a mention of the usefulness of societies such as the B.K.S. in banding together for a common pursuit of knowledge.

Following Sir W. Bragg's speech, Simon Rowson mentioned especially three guests—pioneers whom he wished to toast—R. W. Paul, W. Barker and Cecil Hepworth, and Charles Tennyson rose to accord the thanks of the gathering to the chairman.

The dinner being ended, the room was cleared for dancing, which went on until the early hours of the morning.

*The Canadian artiste "Musaire" demonstrating the "Theremin," the RCA thermionic valve musical instrument, at the B.K.S. dinner*

# NEW MANAGER FOR GLASGOW

## J. STEWART RETURNS TO THE REGAL

JACK M. STEWART, who was formerly at the Regal, Sauchiehall Street, Glasgow, as house manager, has returned to that kinema in the position of manager, succeeding Graham Morrison, who has been appointed manager of the Kelburne Kinema, now being built at Paisley.

The son of David A. Stewart, of A.B.C., Mr. Stewart was formerly at the Coliseum, Eglinton Street, and later became house manager at the Regal under Mr. Morrison. Mr. Stewart left the Regal some time ago and became manager of the Rex, the A.B.C. hall at Riddrie. He has now returned to the Regal, where he is a well-known figure.

**Reward of Enterprise**

Manager Jas. Clarke, of the Orient Kinema, Glasgow, was a proud man when he received intimation from Universal Pictures that he had been awarded the Special Blue Riband Certificate and cheque for £5 5s. in recognition of his recent telephone campaign exploitation for "Out All Night." Jimmie is priding himself on his achievement, as this is the first award of its kind. Manager Clarke certainly knows all there is to be known about effective publicity.

**Gaumont Branch Manager Leaves**

His many friends in the Trade will be sorry to hear that Frank Barker, Glasgow branch manager for Gaumont-Ideal, has left that company. Mr. Barker has been connected with the Gaumont company for about twenty years. He first joined the London branch, then moved to Leeds and later to Newcastle. After service in the Army he rejoined the Newcastle branch and was promoted to branch manager in 1923. In 1927 he returned to Leeds in a similar capacity and two years later, in 1929, became branch manager in Glasgow.

Another member of the Glasgow staff, H. Maginnis, who joined the company in 1912, has also left the company.

# M.P. PRAISES BRITISH PICTURES

A high tribute to British films was paid by P. J. Hannon, M.P. for the Moseley Division of Birmingham, when speaking at Sunday's special Trade show of "The Southern Maid" (Wardour) at the Forum, Birmingham. At the invitation of Claude Solomon, Wardour's Birmingham manager, H. B. Lane, chairman of the Birmingham and Midland branch of the C.E.A., introduced Mr. Hannon to the representative gathering of exhitors.

In doing so, Mr. Lane declared that B.I.P. were now producing films which were a credit to everyone concerned.

He had recently seen five or six British films, which were greater than any he had seen from America.

Mr. Hannon opened by referring to the part legislation had played in fostering the British film Industry. To-day, B.I.P. films were a triumphant example of the efforts of producer and actor alike.

# KINEMA COMPANY'S APPLICATION

Bath City Improvements Committee has received a deputation on behalf of the Avon Kinema Co. (Ltd.), who are erecting the new picture house in the centre of the city, relative to the demolition of two shops, Nos. 35 and 36, Southgate Street, now occupied by Mr. Membery. It was pointed out that if these shops were allowed to remain, they would obstruct the entrance to their new kinema, which they anticipated would be ready next spring.

The matter was left to the sub-committee, who, it was understood, would consult with the owner of the shops.

# SCOTLAND STILL FIGHTING THE TAX

## *Kilmarnock Candidates' Replies to Questionnaire*

## IN FAVOUR OF REDUCTION

THE replies to the questionnaire sent out by the Scottish Committee for the Abolition of Entertainment Tax to the four candidates taking part in the Kilmarnock by-election, show that they favour a reduction in taxation.

To the question "Would you be in favour of the Entertainment Duty being reduced in the next Budget to the scale in force prior to the Emergency or Second Budget?"—Kenneth Lindsay, the National Government Candidate, replied: "On paper, yes; but, unfortunately, we do not know the result of the next Budget yet. I would be misleading you to promise what I cannot control."

The deplies of John Pollock, the I.L.P. candidate, and James Barr, representing Labour, were "Yes"; while Alexander N. MacEwan, the Home Rule candidate, said "Yes, provided the state of the national accounts warrants this."

In reply to the second question: "If that is not conceded by the Government, would you, if elected, vote in favour of abolition of Entertainment Duty in all prices of admission up to and including sixpence" Alexander N. MacEwan said, "Yes, I consider that the Entertainment Duty is a serious burden, not only on kinemas, but on many other forms of popular entertainment. I consider that the whole question of a duty on turn-over and not on profits should be reconsidered."

The other three candidates all replied "Yes" to the same question.

**The New Education**

David R. Kidd, a member of Dundee Education Committee, expressed the view, at a meeting held last week, that teachers would disappear altogether from schools and that pupils would be taught by wireless and films.

He proposed that eight projectors should be provided for schools, each school to have a kinema one day a week. In the course of a few years, he said, every school would have its own kinema.

All over the world the kinema was regarded as the modern method of education, and the day would come when teachers would vanish.

**Kinema in a School**

An interesting experiment has been carried out in Wellshot School, Glasgow, where, instead of an English lesson, the Fritz Lang film "Metropolis" and a Chaplin comedy were screened before the pupils, who were asked to write an essay on "Metropolis." Wellshot School is the only one in Glasgow in which this form of education is presented to continuation classes. Later in the term such films as "Lumbering in Canada" and "The Building of a Ship" will be screened.

According to the headmaster, better results are obtained from the use of films than from the ordinary method of using text books.

**Kinema Burglars Sentenced**

At Glasgow Sheriff Court last Monday, a man was sent to prison for 18 months with hard labour for breaking into La Scala, Stevenston, on October 1, and stealing a safe containing over £11.

Accused had gained entry through a ventilator in the engine-room. A policeman going his rounds, and who had a key to the premises, on entering, found two men in the vestibule. One he caught, but the other managed to escape.

The office had been ransacked and the safe taken from the manager's room, where the men were trying to force it open with explosives. The second man was apprehended later.

**Local Topicals**

Scottish towns, and particularly coast resorts, are enlisting the aid of the kinema in their effort to popularise their town as a holiday resort. Recently Ayr, which expects to be very popular next summer with their "Ayrshire Pageant," has had a film specially made of the principal places of interest round about Ayr, and it is expected that this will be distributed nationally to kinemas.

**Lodge Anima**

The regular monthly Lodge Anima will be held on Friday in the Masonic Chambers, 100, West Regent Street, at 2 o'clock. As this meeting is for the purpose of nomination of office bearers for the ensuing year, the R.W.M. requests that all Brethren, founder members especially, of the Lodge will make a point of being present.

Mr. Paterson, of Prestwick Picture House, years ago had a local film taken of the Armistice Day celebrations, and this film is shown in the picture house every Armistice week with very great success.

**Films, Not Speeches**

The Lord Provost of Glasgow had rather a mixed reception at an Unemployment Guild Matinée in the Crown Cinema, Glasgow, last Wednesday forenoon. The uproar was so great that he was not allowed to make his speech. It is evidently free picture shows the people who frequent those matinées are wanting, not to go and listen to speeches.

**Trade Shows**

Manager Hamson, of Paramount, announces the undernoted Paramount Trade shows, all in Green's Playhouse—

Wednesday, November 8, "Fear Ship"; Wednesday, November 15, "Big Executive"; Friday, November 17, a selection of short features; Wednesday, November 22, "Golden Harvest."

**Effective Displays**

Two very effective publicity stunts have been put over by J. Reed, manager of La Scala, Glasgow.

To advertise "Hell Below" (M-G-M), the entrance to the kinema was disguised to represent the interior of a submarine. A very good touch was provided by large dials, labelled "on" and "off," which showed the times at which the film started and finished; the pointers of the dials were moved to register the appropriate times. The two smallest pages on the staff were attired in white naval uniforms, thus providing a striking touch.

For "The Kid From Spain" (U.A.), the usherettes were dressed in Spanish costumes, and during the week previous to the screening of the film very elaborate throwaways, supplied by Starfilms, of London, were distributed. The *modus operandi* was rather effective. During the screening of the trailer the usherettes lined up in the orchestra pit, in the glare of the proscenium lights and at the end of the trailer distributed the throwaways throughout the kinema.

**Exploitation at Paisley**

Paisley managers are vieing with one another in film exploitation. The West End and Alex Cinemas have recently had some very fine street displays for "The Big Cage" and "So This is Africa," and manager H. Tamplin, of the Picture Theatre, not to be outdone, put out a very effective street parade last week for "Maid Happy." Paisley is certainly in the limelight these days, and the managers are all alive to the possibilities of good publicity.

**Kinema's 25th Birthday**

On Tuesday evening (Halloween) the St. James Picture Theatre, Stirling Road, Glasgow, celebrated its 25th birthday. The hall was opened on October 31, 1908, and has been running as a kinema continuously ever since. It is one of the earliest in the city, and, under the management of Mrs. Diamond, is keeping its head up.

# HEALTH FILM SHOW

The management of the Regent Kinema Kingswood, Bristol, co-operated with the local authorities, which were running a health exhibition last week, and before the opening of the exhibition mothers and children attended the kinema to see a programme of films dealing with personal and communal hygiene. The proprietors loaned the kinema free of charge for the occasion.

WEST END—NEW ALEX
WHEELER WOOLSEY
SO THIS IS AFRICA

*An amusing street stunt by the manager of the Alex Cinema, Paisley, for. SO THIS IS AFRICA (U.A.)*

B

# NO SUNDAY OPENING IN BELFAST

*Muriel Lester, the English social reformer, visits Douglas Wakefield, Billy Nelson and Jack Barty, British comedians at the Hal Roach Studio, en route to India, where she will be the guest of Mahatma Gandhi*

# Children Not to be Tempted

## Ban on Free Tickets and Gifts

### STOCKPORT CONDITIONS

NEW conditions are to be incorporated in Stockport kinematograph licences as the result of the Chief Constable's recommendation.

It is proposed that no tickets for free or reduced admission shall be distributed to children under 16 years of age, neither shall sweets nor souvenirs be given away by way of inducement.

Curtains, which must be hung on sliding rings, may not extend to within six inches of the floor, and carpets and other floor coverings must be secured so as not to ruck.

Kinema attendants must be at least 18 years of age and must wear distinctive uniform or cap or headdress, and the licensee must give them proper instructions for cases of emergency.

When the majority of the audience is composed of children unaccompanied by adults, at least one attendant must be stationed at each exit or entrance, or there must be not less than two attendants for the first 100 children and one extra attendant for each additional 100.

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## DEADHEADS TO PAY
### Sheffield Trade Show Collection

The decision of the Sheffield branch of the C.E.A. to make a collection in aid of Sheffield hospitals from deadheads attending Trade shows was put into operation last week. Official hospital collecting boxes have been supplied to all the kinemas where Trade shows are given.

There is, of course, no intention of addressing this appeal to persons associated with the Industry, all of whom are well known to the commissionaires at the various halls, but in the case of obvious strangers the boxes are being brought prominently before their notice.

It is hoped as a result of this innovation to help the hospitals and at the same time do something towards solving the deadhead problem.

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## "CAVALCADE"
### Gala Hampstead Show

A special show of the film "Cavalcade" was given at the Playhouse, Hampstead, at 3 p.m. on Sunday, October 29, attended by the Hampstead division of the Naval Brigade; the 19th City of London Battalion; City of London First Fusiliers Cadets; the British Legion; the Old Contemptibles, and the Old Comrades of the 19th City of London Battalion.

The Mayor of Hampstead and the Mayor of St. Pancras will also attend the performance.

## NEW VILLAGE KINEMA

Long Ashton (Bristol) magistrates have granted an application by W. G. Peckett for a kinematograph licence for the Church Hall, Yatton. The licence will be issued subject to certain minor alterations being carried out to the satisfaction of the police. The hall has a seating capacity of about 200.

## *AVOID PROMOTING ENTERTAINMENT*

### *TOWN CLERK'S ADVICE TO CORPORATION*

CONDITIONS under which amateur film shows may be given were discussed by the Birkenhead Town Council. The Baths Committee had granted an application of the Wirral Film Society to use the Assembly Room at Byrne Avenue Baths.

The question was asked if such film shows were a breach of the regulations.

The Town Clerk said that the Council had not applied for a kinema licence in respect of the baths. If the Council let the hall, as in this case, there was no breach, but if the Council themselves attempted to use it for kinema purposes there were restrictions.

**The Corporation, he said, would be well advised to avoid promoting kinema entertainments or applying for a licence.**

One exhibition with non-inflammable film did not require a licence, but it was a matter for hirers of the hall. He did not think that any regulation had been broken by letting the hall for the amateur performance given.

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## TWO NEW WIRRAL KINEMAS

### ARRANGEMENTS FOR OPENING

Two new Cheshire kinemas are nearing completion and are due to open this month (November). The first is the Gaumont Palace, Wallasey, which has been erected on the site of the Lyceum Kinema (destroyed by fire about two years ago), and will be opened by the Mayor of Wallasey on November 13.

At West Kirby, the finishing touches are being applied to the Tudor Kinema, which has been raised from the ashes of the old Queen's (burned down last year). Messrs. Kemp and Wilkinson, of Nottingham, are managing directors of the Tudor, which is due to open on November 20. Seating accommodation will be provided for 1.138 persons—838 on the ground floor and 300 in the balcony. The Kershaw Projector Co., of Leeds, have secured the contract for the whole of the operating box equipment, and will instal two Kalee No. 8 projectors, having a throw of 110 ft., and giving a picture 24 ft. by 18 ft. The contract also provides for Kalee high intensity arcs and resistances. The installation will be made under the supervision of Kershaw's direct representative, F. V. Steele. The Tudor will be equipped with Western Electric sound picture equipment.

**Stockport Transfer**

Stockport justices have transferred the licences in respect of the Plaza Kinema and Café, Mersey Square, Stockport, from the late Coun. F. Read to G. L. G. Abercrombie, the manager.

## Another New Kinema in Prospect

### FREE STATE'S GREAT LOSS

THERE will be no Sunday opening in Belfast. The application of the Classic management for permission for even only one night in aid of its Poor Children's Christmas Treat Fund has been turned down by Belfast Police Committee, who are not anxious to be snubbed by the full meeting of the Corporation, who would probably turn the matter down when they were asked to approve of the committee's decision.

One member of the Police Committee told the *Kine.* representative that if the matter at the committee and the Corporation was done on a show of hands, then the proposal stood not an earthly chance, but if it came to a secret ballot then it would be the other way about.

Evidently the Ulster capital has not been exhausted as far as new houses and their potentialities are concerned. It has now been definitely decided to go ahead with the projected kinema on the Castlereagh Road, which will be built on the most up-to-date lines and is to accommodate 1,000 people. It will be ready for opening, all being well, in March next.

Outside Belfast, too, there is more activity. Billy Macdonald has stepped into the field with a new house to seat 350 at Comber and he is proposing to take over the present Holywood Kinema early next year, when the present occupiers move into the new house they have had specially built.

**Late Mr. Bradlaw**

The Free State Trade has suffered a great loss by the death of Isidor Isaac Bradlaw, one of its pioneers and certainly the pioneer of Sunday kinemas in Dublin. In addition to sporting and other interests, Mr. Bradlaw was intimately connected with the exhibiting side of the Trade by his association with the Olympia, Dublin.

There was a large and representative attendance at the funeral to pay a last tribute, and deep sympathy is being extended to his widow and only son, Dr. Cyril H. J. Bradlaw. As a mark of respect, the Olympia was closed for one day.

*Mae West, whose latest Paramount picture, I'M NO ANGEL, has caused a sensation in the States*

**Not Settled Yet**

Despite months of negotiations, the new agreement between the Exhibitors' Association and the Kinema and Theatrical Section of the Irish Transport and General Workers' Union has not yet really reached finality. The employees will in a day or two announce whether they will accept terms.

**A Great Joke**

It is really funny for an Irishman to attack Scotsmen, but the Rev. Canon MacQuaide, of St. Patrick's Cathedral, Dublin, preaching in St. Mark's, Armagh, declared that Christianity had declined most in Scotland because Scottish parents spent most of Sunday forenoon in bed after they had been to the pictures on Saturday night.

*Gloria Stuart, the attractive [illegible]ersal star*

## IN DEFENCE OF THE FREE STATE CENSOR

### MINISTER ON THE PUBLIC'S UNFAIR CRITICISM

A SPIRITED defence of the Free State Censor has been made by the Rev. Saville Hicks, M.A. (Oxon), the Unitarian Minister at St. Stephens Green, Dublin, in the course of a sermon on "'Cavalcade' and Its Lesson." He said: "A word about the Censor, poor man. He has a great many hard things said about him. I have heard it alleged that 'Cavalcade' has been cut to ribbons—'Don't go and see it here; wait till you go to England or Belfast and see it properly. Of course, Queen Victoria's funeral has been cut out; they would not allow that to be shown over here.'" That, said Mr. Hicks, is a pretty example of how rumours grow merrily in the imaginative soil of Dublin. Victoria's funeral has not been touched—the producers were far too artistic in their treatment to do anything so crude as to show it. In all, some 200 ft. were deleted from the film and they concerned two purely trifling incidents, the presence of which did not enhance, and the absence of which did not mar the production.

"Mr. Montgomery (Free State Censor) has a difficult, and, at times, thankless task to fulfil, but I happen to know a good deal about his work from the point of view of the renter and the exhibitor as well as the public. He works under certain set limitations which are not of his own devising, and, on the whole, I think he is an excellent and broadminded critic, fairminded, with a redeeming sense of humour. He is, moreover, a man of quite exceptional breadth of knowledge, very widely read in literature, and there are few men wh[illegible]ld occupy his position and fill the C[illegible]s chair so equably and efficiently as h[illegible] done."

**Brought up to Date**

The Pavilion, Dow[illegible] been brought up to date b[illegible]wner, who has also installe[illegible]rbo[illegible]ted upholstery. The ha[illegible] and the walls treated with special sound absorbing material for better acoustic effects. Prices have been revised and are now 3d., 6d. and 1s.

**Derry's Good Example**

The staffs of the City Picture House and Midland Cinema, Londonderry, combined effectively to organise their fi[illegible] staff social, the proceeds of which were [illegible]oted to the local District Nursing Society [illegible]d the Child Welfare Association, whilst [illegible]e electrical staffs of the houses were r[illegible]onsible for some clever lighting effects.

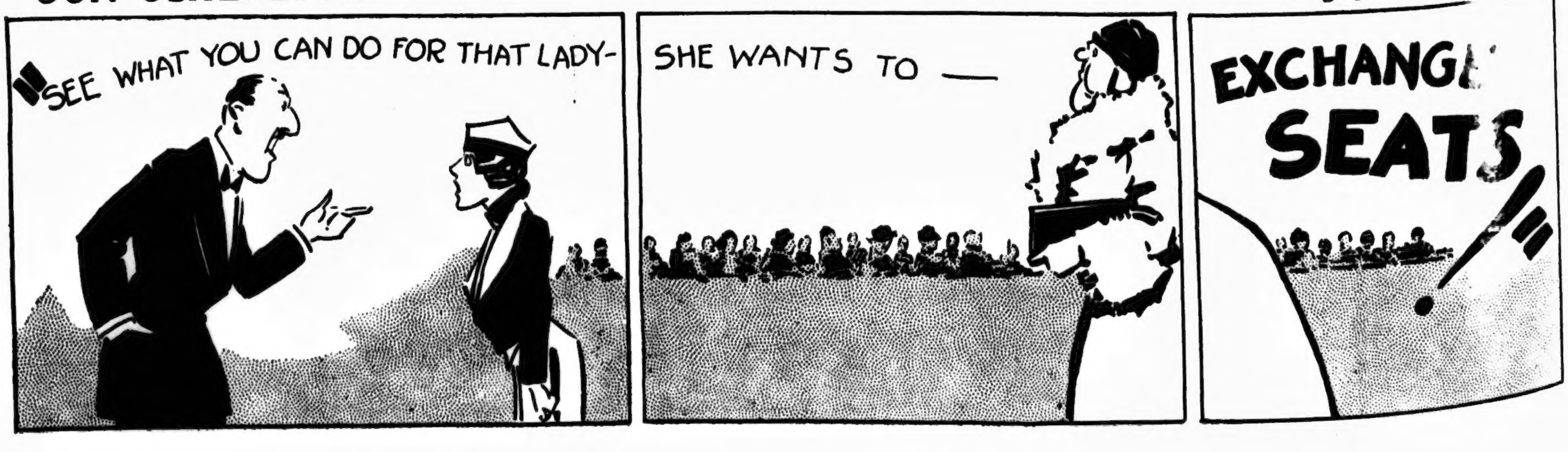
The chief organisers of the [illegible]nction were Billy James, of the Midland, [illegible] F. Telford, of the City Picture House; J. [illegible] Magee, and Mrs. James.

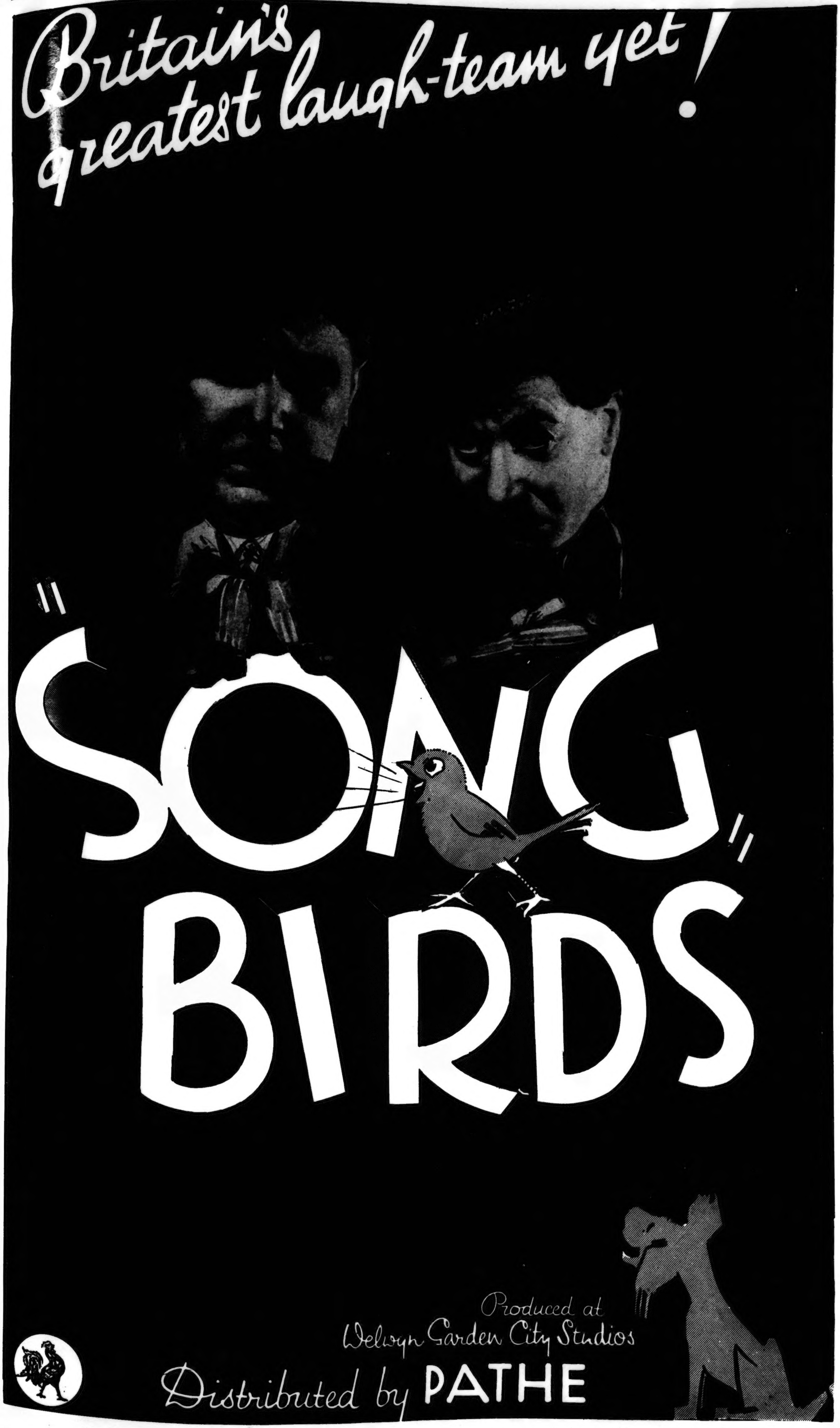
Willowfield Unionist C[illegible] Belfast, possesses a first-class kinema [illegible] the public and members of the club are [illegible]ed special reduced prices of admission.

"Cavalcade" was such a [illegible]ss at St. Columb's Hall, Londonderry, [illegible] to cope with the crowds its run was ex[illegible]ed.

## OUR USHERETTE

By J. P. D[illegible]VIS


SEE WHAT YOU CAN DO FOR THAT LADY-
SHE WANTS TO —
EXCHANG
SEATS

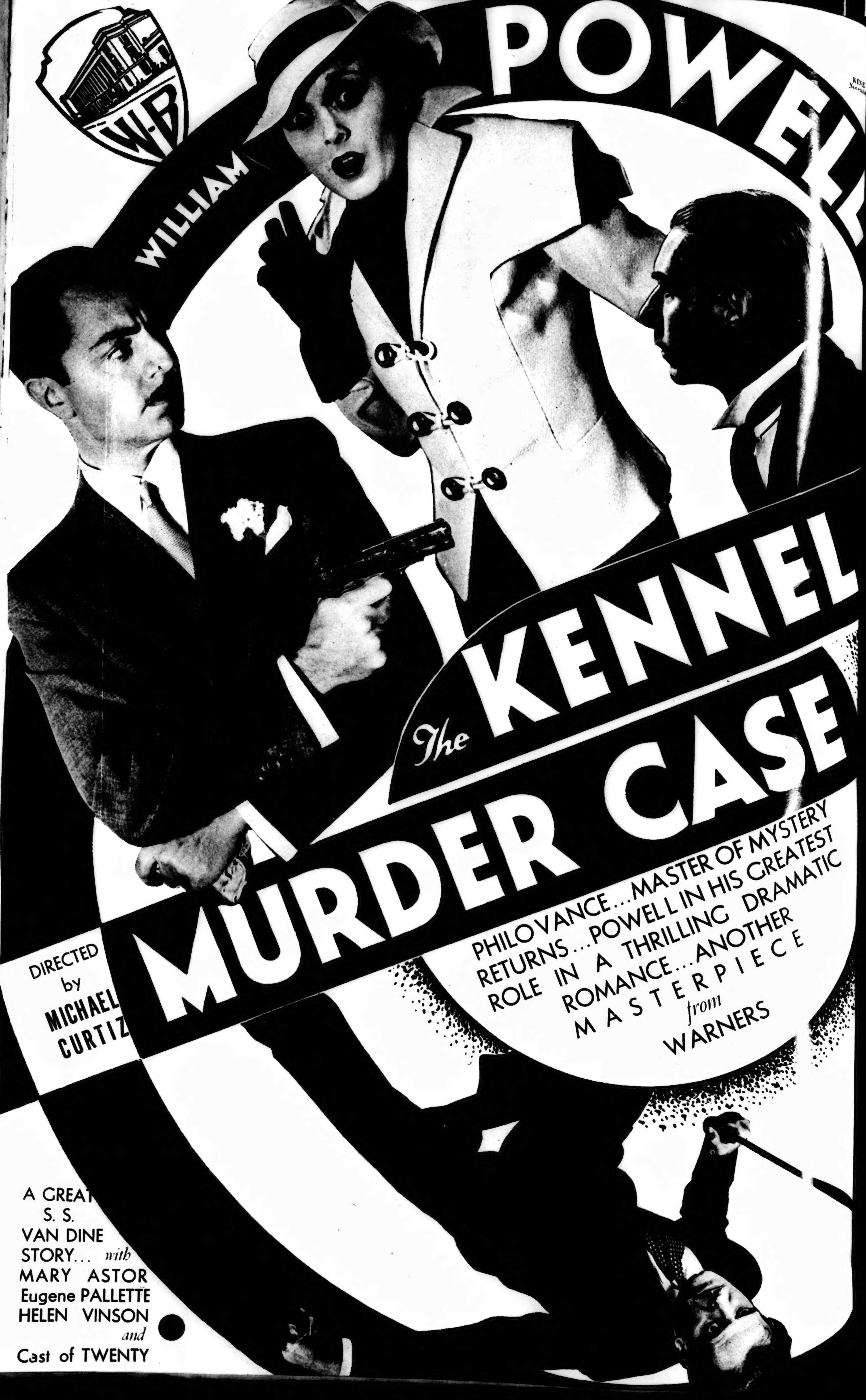


Britain's greatest laugh-team yet!

"SONG BIRDS"

Produced at Welwyn Garden City Studios

Distributed by PATHE


W-B
WILLIAM POWELL
The KENNEL MURDER CASE
DIRECTED by MICHAEL CURTIZ
PHILOVANCE... MASTER OF MYSTERY RETURNS... POWELL IN HIS GREATEST ROLE IN A THRILLING DRAMATIC ROMANCE... ANOTHER MASTERPIECE from WARNERS
A GREAT S. S. VAN DINE STORY... with MARY ASTOR Eugene PALLETTE HELEN VINSON and Cast of TWENTY

# MARGOT GRAHAME

*The*
MOST ORIGINAL BRITISH
MUSICAL YET MADE

FIVE GREAT SONGS

GREAT SPECTACLE
*It's a Hit!*

A
BRILLIANT STAR

PROMINENT CAST

BEAUTIFUL CHORUS

FAMOUS BAND
*It's Box Office Music!*

CARRO[illegible] GIBBONS
& SAVOY *and* [illegible]RPHEANS

# "I ADORE YOU"

*Preceded by* **JOHN WAYNE** *in* **"THE MAN FROM MONTEREY"** and **"DUKE"**

WARNER BROS • FIRST NATIONAL PRODUCTION

*Directed by* **GEORGE KING**

[redacted]

# PICTURES RECEIVED.

- **"MY LIPS BETRAY."**
  Music and lyrics by William Kernell. With Lilian Harvey, John Boles.
- **"PADDY THE NEXT BEST THING."**
  From the novel by Gertrude Page. With Janet Gaynor, Warner Baxter.
- **"MY WEAKNESS."**
  Musical romance by B. G. DeSylva. With Lilian Harvey, Lew Ayres. Directed by David Butler.
- **"POWER AND GLORY."**
  A Jesse L. Lasky production. With Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson. Directed by W. K. Howard.
- **"BERKELEY SQUARE."**
  A Jesse L. Lasky production. From the play by John L. Balderston. With Leslie Howard, Heather Angel.
- **"WALLS OF GOLD."**
  From the novel by Kathleen Norris. With Norman Foster, Sally Eilers, Ralph Morgan, Rochelle Hudson.

# ON THE WAY.

- **"THE WORST WOMAN IN PARIS?"**
  A Jesse L. Lasky production. With Benita Hume, Adolphe Menjou.
- **"THE MAD GAME."**
  An original story by William Conselman. With Spencer Tracy, Claire Trevor, Ralph Morgan. Directed by Irving Cummings.
- **"SMOKY."**
  Novel by Will James. With Victor Jory, Irene Bentley, Will James, Francis Ford and others. Directed by Eugene Forde.
- **"JIMMY AND SALLY."**
  Based on an original story, with music and lyrics by Sidney Clare and Jay Gorney. With James Dunn, Claire Trevor. Directed by James Tinling.
- **"HOOPLA."**
  From the play, "The Barker," by John Kenyon Nicholson and production by Charles S. Wagner. With Clara Bow, Preston Foster, Richard Cromwell, Herbert Mundin, Minna Gombell, and hundreds of others. Directed by Frank Lloyd.
- **"OLSEN'S BIG MOMENT."**
  Based on story by George Marshall. Screen play by Henry Johnson and James Tynan. With El Brendel, Walter Catlett, Barbara Weeks, Susan Fleming, John Arledge and others. Directed by Malcolm St. Clair.
- **"I AM SUZANNE."**
  A Jesse L. Lasky production. Story by Edwin Justus Mayer. With Lilian Harvey, Gene Raymond, Georgia Caine, and many others, including the world-famous Italian marionettes, Teatro Dei Piccoli, and the Yale Puppeteers and 60 pretty girls. With musical numbers. Directed by Rowland V. Lee.
- **"MR. SKITCH."**
  From the story, "Green Dice," by Anne Cameron. Originally announced as "There's Always To-morrow." With Will Rogers, Zasu Pitts, Rochelle Hudson, Florence Desmond Harry Green, Charles Starrett and others. Directed by James Cruze.
- **"AS HUSBANDS GO."**
  A Jesse L. Lasky production. From the story by Rachel Crothers. With Warner Baxter, Warner Oland, Helen Vinson, Catherine Doucet, G. P. Huntley, Jr., and others. Directed by Hamilton MacFadden.
- **"7 LIVES WERE CHANGED." (tt)**
  From the novel, "Orient Express," by Graham Greene. With Heather Angel, Norman Foster, Ralph Morgan, Dorothy Burgess, Herbert Mundin, Roy D'Arcy, and Irene Ware. Directed by Paul Martin.
- **"HOUSE OF CONNELLY." (tt)**
  Based on the Broadway stage success by Paul Greene. Screen play by Reginald Berkeley, who adapted "Cavalcade." With Janet Gaynor, Lew Ayres, Lionel Barrymore, Henrietta Crosman, Stepin Fetchit and others. Directed by Henry King.
- **"STRANGER IN THE NIGHT."**
  Based on an original story by Lamar Trotti and Dudley Nichols, formerly titled "He Knew His Women." With Victor Jory, Heather Angel, Mimi Jordan, Roger Imhof and others. Directed by Irving Cummings.

# IN PREPARATION

- **"FOX MOVIETONE FOLLIES."**
  Music and lyrics by Lew Brown, who is also associate o- ducer on this star-studded super special, and Jay Go y. Dances by Sammy Lee. With Janet Gaynor, Will Ro 's, Lilian Harvey, Warner Baxter, James Dunn, Sally E 's, Spencer Tracy, John Boles, Lew Ayres, Norman F r, Heather Angel, Florence Desmond, El Brendel, He rt Mundin, Mimi Jordan, Sid Silvers, Wini Shaw, S in Fetchit, and many others, including 200 of the most ch n- ing singing and dancing beauties in Hollywood and Br d- way.
- **"MARIE GALANTE."**
  Scorching romantic drama, based on the sensational vel by Jacques Duval. Will star Spencer Tracy and "na e" supporting cast.
- **"THREE AGAINST DEATH."**
  A jungle romance based on an original story by Ja s O. Spearling. Directed by Clyde Elliott. Featuring arion Burns, Kane Richmond, Harry Woods, 500 natives of the Malay jungle, and countless man-eating beasts.
- **"365 NIGHTS IN HOLLYWOOD."**
  Based on an original story by James Starr. With Claire Trevor and others to be announced later. Director later.
- **"ODD THURSDAY."**
  Based on story by Vera Caspary. With Warner Baxter, Mimi Jordan, Rochelle Hudson and others. Director to be named later.
- **"FLIGHT OF THE SWAN."**
  Based on story by Andre Oliveroff. Deals with a dramatisation of the life of the colourful and internationally famous danseuse, Anna Pavlova. With an important cast of stars and featured players and an imported ballet. Screen play by Philip Dunne and Bessie Lasky. A Jesse L. Lasky production.
- **"GEORGE WHITE'S SCANDALS."**
  A stupendous all-star musical production personally supervised by Broadway's acknowledged king of musical entertainment, George White. Authored by George White, Ray Henderson (formerly of DeSylva, Brown and Henderson), Irving Caesar, and Jack Yellen. All-star, singing, dancing and talking super special. More details later.
- **"HEIR TO THE HOORAH." (tt)**
  Based on play by Paul Armstrong. With George O'Brien, Sally Eilers, Herbert Mundin and others. Director to be named later.
- **"MURDER IN TRINIDAD."**
  Based on a mystery story by John Vandercook, a of "Black Majesty" and "Tom Tom," with Pres and others now being selected and to be na Director to be named.
- **"MUSIC IN THE AIR."**
  A musical romance. From the operetta by Oscar Hammerstein 2nd and Jerome Kern. Ran for 11 months on Broadway. An international hit. Long runs in 14 cities throughout the world. Will feature all-star cast of foremost s s of Hollywood, Broadway, Paris, London and Vienna. re details regarding cast personnel and director later.
- **"ROMBERG-HARBACH SPECIAL."**
  An original musical production, written and supervise by Sigmund Romberg and Otto Harbach, authors of son of the outstanding box-office successes the legitimate th e has known in the past decade. More details later. h leave for Movietone City within three weeks to start a al work on this most important release.

*(tt) = Tentative Title.*

# FULL LENGTH BRITISH FEATURES

- **Delivered**
  **"THE RIGHT TO LIVE."**
  An Albert Parker production, with Pat Paterson, Da Burnaby, Francis Sullivan, Frank Atkinson. Directed Albert Parker. First full-length Fox British feature.
- **Coming Shortly**
  **"MAROONED."**
  A British Lion production with Edmund Gwenn, Viol Lyel. Directed by Leslie Hiscott. Full length feature drama.

[redacted]

# MIDDLESEX C.C. AND "A" FILM SCREENINGS

## PARENTS TO DECIDE AS TO SUITABILITY FOR CHILDREN

**THERE is no intention on the part of the Middlesex Licensing Committee to interfere with the right of parents as regards the admission of children to kinemas.**

This in effect is the decision arrived at by the Committee following a review of the whole question of the admission of children to "U" and "A" film screenings.

It is pointed out that the attendance is prohibited at "A" films of children under 16 years of age unless accompanied by a parent or guardian. It had, however, been suggested that children should be entirely excluded when "A" films are being shown.

The Committee, however, does not favour the adoption of this course as these films are not necessarily harmful to every child. They are put into this category for various reasons and a film which would be harmful to a young child might not be so to an adolescent. It is therefore considered that the final decision should be left to the parents.

**"U" Film Censorship**

The Committee has adopted the Home Office regulation that unaccompanied children cannot be admitted or allowed to remain in the kinema while an "A" film is being shown.

It has also been decided by the Committee to retain power to enforce the same conditions as are applicable to "A" films in the case of "U" films, so that if a complaint as to a "U" film is made and is found to be justified, the Committee can apply the restrictions now enforced in connection with "A" films.

The category of the film must be indicated on all publicity matter, which may not depict any version not included in the certified version of the film.

**Horrific Films**

The Middlesex County Council has followed the lead of the L.C.C. in requiring licensees to exhibit a notice when "horrific" films are included in the programme that "This film is unsuitable for children."

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# TWO PROVINCIAL KINEMA SCHEMES

## HOUSES FOR CHELMSFORD AND HORLEY

Another new super for C. J. Donada's circuit is to be erected in Baddow Road, Chelmsford. This is to be known as the Ritz, and will provide seating accommodation for 2,000 persons. A stage will be provided with full accommodation for variety turns. A special feature will be made of the organ, which will be played by Reginald Foort, the famous broadcasting organist.

The decorations will strike a new note in the ultra-modern mode, and an imposing feature of the exterior will be a tower 50 ft. high.

The work will be commenced on the site very shortly, and it is expected that the kinema will be ready to open to the public early in the New Year.

The Chelmsford Town Council at their last meeting approved the plans for the new building, which have been prepared by Robert Cromie, F.R.I.B.A., of Regent Street, W. The building will be erected by E. D. Winn and Co., Ltd., of Knightsbridge.

**New Horley House**

A new super-kinema to seat 1,000 persons is to be built by Shipman and King at Victoria Road, Horley, Surrey, where they already own the New Pavilion in Masset's Road.

The architect of the new house is H. Coussens, of Havelock Road, Hastings, who is responsible for the kinemas at Rye and Cromer recently erected by the same firm.

Plans for the new Horley premises will be submitted to the Council on November 16, and no time will be lost in beginning construction.

**Mayfair Licence**

Kinematograph licences up to December 31 this year have been granted in respect of Earl Howe's kinema in Curzon Street, Mayfair (in course of construction), and the proposed Gaumont Palace, in King's Road, Chelsea, states the report of the L.C.C. Entertainments (Licensing) Committee.

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# A DIVIDED HOUSE

## MIDDLESEX S.O. PROBLEM

The extension of Sunday opening to Tottenham threatened to place the Premier, Frobisher Road, Harringay, in an extraordinary position, for half the theatre is in the first-named area and half in the Hornsey district.

Fortunately, however, a successful poll was recently held in Hornsey, so that the management was spared the anomalous position of being able to open the screen and rewinding-room and part of the auditorium, which are in the Tottenham district, and, at the same time, to keep closed the remainder of the auditorium and the battery-room, which are in Hornsey.

The rates of the Premier are divided between the two districts, the respective values being Tottenham £174 and Hornsey £167.

*C. J. Donada who is to erect a new kinema at Chelmsford*

# S.O. WARNING TO LONDON EXHIBITORS

## *Action in Cases of Infringements*

WHERE permission is granted under the Sunday Entertainments Act, 1932, to licensees to open on Sundays, the L.C.C. has decided that in all cases in which, after a perusal of the suggested programme, the Clerk to the Council is of opinion that the conditions attached to the licence are likely to be infringed, (1) to send a warning letter, and (2) to arrange for an inspection of the entertainment, and for a report to be submitted to the Entertainment Committee.

It has also been decided that in all cases in which it is not found possible to secure payment of a sum exceeding £1 due in respect of transmission to the Privy Council, legal proceedings shall be taken so as to satisfy this authority that all possible steps have been taken to secure payment of the outstanding contribution. The question of sums under £1 is to be left to the discretion of the Council's solicitor.

In future, permissions under the Sunday Entertainments Act are to run for the period concurrent with the Kinematograph Act licence.

During the past three months the Council have dealt with an allegation that a kinema staff have been employed on seven days a week and have taken suitable action.

Special inspections were made in respect of Sunday openings at sixteen kinemas. Reports thereon were considered and necessary action taken.

### NO MUSIC
### Licence Withheld from three Kinemas

The L.C.C.'s Entertainments Committee have reported to the full Council that they have decided not to confirm the music and dancing licences in respect of three kinemas.

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# SUNDAY GAMES FOLLOW S.O.

## PORTSMOUTH DECISION

Although Sunday kinemas have been available in Portsmouth for some months, Sunday games have not been allowed on public lands.

Last week the subject was brought up at a special meeting of the Council to clear up outstanding matters before the November election.

Coun. Webb reminded the Council of the decisive vote in favour of Sunday kinemas, but Ald. W. Avens suggested that if the Council did away with the day of rest for the workers, the workers would presently have to fight for that day again.

Coun. J. E. Smith, J.P., another opponent, suggested that the vote on Sunday kinemas was a vote against dictation as much as anything, and said the attendances at the kinemas on Sunday would show that the majority of the people did not take advantage of the facilities given.

Coun. F. J. Spickernell, the chairman of the local branch of the C.E.A., agreed that the big majority of 14,000 obtained at the referendum was not necessarily for Sunday kinemas but for the right of the people to determine how they should spend Sunday.

After further discussion, the Council, by 28 votes to 18, instructed the various committees concerned to take steps for the opening for play on Sundays of the municipal golf course at Great Salterns, the Southsea miniature golf course, the tennis courts, and the public lands and open spaces throughout the city.

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# LEEDS FILM GROUP

## Sunday Application

The Leeds Watch Committee have deferred an application by the Leeds Film Group for permission to hold Sunday night exhibitions of films in Leeds. Tentative arrangements have been made with the Academy Cinema by the Group, which has assured the authorities that all performances will be private and not open to the public.

# Sunday Concerts to Pay

## CHARITY SHOWS FOR PROFIT

### ALLEGATION THAT PUBLIC IS DECEIVED

THE Watch Committee of the Newcastle (Staffs) Town Council, having decided to permit the opening of kinemas on Sunday, November 12, on condition that a balance sheet showing that charities benefited be submitted to the Chief Constable, G. Scott (at the meeting last week) urged that permission should only be granted if entertainment tax was not paid, and that the whole of the proceeds went to charity. Under the conditions laid down by the Watch Committee, it would be possible for such a position to exist as obtained in another area.

The Mayor said that under the Act the Watch Committee had power to act, and that Committee had acted in accordance with the law.

Ald. R. Beresford (deputy-mayor), a prominent Newcastle exhibitor, said, in fairness to himself, that each year for the past ten or twelve years he had given a Sunday concert in his various theatres, and on no occasion had he paid Entertainment Tax. The whole of the proceeds of those concerts had gone to charity, and the sums realised had ranged from £23 to £45, an average of £35 per concert.

Not one half-penny had been charged for staff, rent, rates or pictures, and all the proceeds had been paid over to charities.

He had raised a total running to four figures for charities during the last dozen years by means of these concerts, and he did not like kinemas giving performances on Sundays to make profits for themselves, particularly when the public were led to believe that they were benefiting charity.

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## 10/- a Show for Benevolence

### *Middlesex Ruling*

ON the grounds that the licensee's profits would undoubtedly be increased as the result of Sunday entertainments at public-houses, the Licensing Committee of the Middlesex County Council is demanding that licensees of public-houses shall make a contribution to charity at the rate of 10s. for each Sunday on which an entertainment is given.

**A Theatre's Licence**

The right of the Council to enforce on theatres opening on Sunday for musical entertainments similar Sunday opening conditions to those included in the kinematograph licence has been challenged by the Golders Green Hippodrome, who applied for a Sunday music licence.

A letter from the director of the controlling company urged that Section 3 of the Sunday Entertainments Act, 1932, does not give the licensing authority power to impose a condition that a percentage of the takings be applied to charitable objects.

It was pointed out that Section 1 (1) (*b*) of this Act provides that the County Council *must* impose such a condition in the case of kinematograph performances on Sundays. Section 3, however, under which the County Council is empowered to grant licences for musical entertainments on Sundays, empowers the County Council to attach special conditions in respect of such entertainments on Sundays, and the Committee is advised that the County Council is entitled to impose a condition requiring a contribution to be made to charity.

The Committee decided to grant the licence, one of the conditions being that 10 per cent. of the net takings was to be contributed to charity.

**Club Entertainments**

In the case of the Watling Community Centre, a music licence was granted on condition that the whole of the profits for the entertainment be devoted to charitable purposes.

A similar application of the Old Hendon ex-Servicemen's Club, Hendon, was granted on condition that the whole of the profits be given to a charity nominated by the applicant and approved by the Council.

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# *New Studio Firm*

## *Whitehall to Reopen*

### *Acquired by J. V. Bryson and Laurence Evans*

Laurence Evans, the youngest British producer, has joined forces with James V. Bryson, and they have acquired the freehold of the Whitehall Studios. Laurence Evans, who is director of productions, intends to equip the studios with the latest of modern accessories, including a new system of sound proofing.

J. V. Bryson is director of exploitation, and is working on a very interesting scheme for the independent theatres.

Mr. Evans has been working until recently with the Fox Film Corporation in Hollywood, where he was assistant producer on many of their big productions, and was connected with "Cavalcade." Baron Lawlor Tavelli is to be director of publicity.

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# MONTY BANKS

## AS DIRECTOR AND STAR

Monty Banks has been signed to make Warner's next Teddington production, the star of which will be Laura La Plante, the well-known American actress, and entitled "The Girl in Possession."

Monty Banks, in addition to directing "The Girl in Possession," will also play a leading rôle, and the cast will include such prominent British names as those of Henry Kendall, Claude Hulbert, Bernard Nedell, as well as many other well-known British feature players who have yet to be signed.

"The Girl in Possession" is based on an original story by Randall Faye, a comedy, which, it is said, will give Monty Banks full rein for original treatment and fast action.

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Many Liverpool kinemas were open on Sunday last, 10 per cent. of the proceeds being allocated for charities. Business was generally very good.

# "S.O.S." MEANS "S.R.O."

## DIETRICH PLAYING TO CAPACITY

"Song of Songs," which is now in the second month of its run at the Carlton Theatre, continues to play to packed houses at every performance, and the demand for advance booking is as heavy as ever.

"Rarely have we had a picture which has proved such an automatic success," stated Earl St. John. The judgment of the viewers was that "Song of Songs" was the perfect woman's picture, but the audiences have shown it to be equally powerful in its appeal to the men.

"At practically every performance we have turned money away. On many occasions the pay-box has refused anything up to £50 in bookings because every seat has been sold. Although 'Song of Songs' is now in its second month, we are still playing to capacity practically all the time."

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# DEUTSCH-ODEON CIRCUIT

## LONDON OFFICES OPENED

A London office has now been opened for the Deutsch-Odeon chain of picture theatres at 7, Park Lane, W.1. The telephone number is Grosvenor 3066/3067.

In addition to the Odeon, Lancing, the Odeon, Worcester Park, and the Odeon, Tolworth, will both open before the year is out.

A number of Odeon theatres are now under consideration in London and along the South Coast, and are scheduled to open early in 1934.

# Luminous Tube Lighting

## L.C.C. DEMANDS REGULAR INSPECTION

A NEW regulation in regard to the lighting of public buildings has been issued by the L.C.C. Building Acts Committee :—

Any consent which may be granted to the provision of luminous-discharge tube lighting supplied at a pressure above 500 volts shall be subject to Nos. 140 to 156 of the "Regulations for the Electrical Equipment of Buildings" of the Institution of Electrical Engineers; to the undermentioned conditions, and to such further conditions as may be necessitated by the special circumstances of any case:

A.—Luminous discharge tube installation (other than self-contained transportable devices).

Construction (pending issue of B.S.I. specification).

1. That the sign (including the framework and backing) be of incombustible construction and be fitted well away from any combustible materials. (Consideration would, however, be given to proposals to construct the backing of the sign in teak of suitable thickness to afford sufficient mechanical strength to the sign, or of plywood faced both sides with metal).

2. General.

That the luminous-discharge tube installation be not used until it has been completed to the satisfaction of the Council.

3. Maintenance—Quarterly test.

That the luminous-discharge tube installation be examined and tested at least once in every three months by a competent engineer. It should be specially noted whether all earth connections are in a satisfactory state, whether the insulation is adequate, and whether the structure and supports are in a safe condition.

B.—Self-contained transportable luminous-discharge tube devices (*i.e.*, devices in which the transformers and all live terminals are completely enclosed in a suitable sealed case).

4. That the luminous-discharge tube device be examined and tested at least once in every three months by a competent engineer.

# A.B.P.C. SHARE EXCHANGE

## Advantage to Shareholders

### LIVERPOOL SCALA DIVIDEND

*By Our City Editor*

SHAREHOLDERS of Associated British Cinemas, Ltd., have now received a definite offer of an exchange of shares into the new Associated British Picture Corporation, Ltd.

The offer is as follows:—

(*a*) To allot one 6 per cent. First Cumulative Preference share of £1 fully paid in the new company, plus a cash payment of 6d. per share, in exchange for each £1 7½ per cent. Cumulative Preference shares in Associated British Cinemas, Ltd. The fixed dividend on the First Preference share so allotted will accrue as from October 1 last, and will be payable half-yearly on March 31 and September 30 respectively in each year.

(*b*) To allot one Ordinary share of 5s. fully paid in exchange for each A.B.C. Ordinary share of 5s. The Ordinary shares so allotted shall only rank for dividend for the financial year commencing April 1, 1933, but shall rank in all other respects pari passu with the existing Ordinary shares of Associated British Picture Corporation.

**Benefits of Exchange**

In considering this offer, shareholders of A.B.C. are specially directed to the remarks made in John Maxwell's speech at the annual general meeting. These remarks may be briefly summarised as follows:—As regards Preference shareholders, greater security of shares offered is afforded, as they are supported by the assets of A.B.P.C. in addition to those of A.B.C. It was also stated that it will be the policy of A.B.C. to devote their surplus earnings to the reduction of floating indebtedness instead of to the payment of dividends.

As regards the 6d. per share in cash, this is intended to be in lieu of the dividend for the half-year to September 30, 1933. Furthermore, it was pointed out that there is an improved prospect of regular continuity of dividends in future, as there is the added earning capacity of Associated British Picture Corporation, which has regularly paid dividends on its Preference and Ordinary shares.

As regards Ordinary shareholders, it was stated that the shares to be offered in exchange have greater security, as they are supported by the assets of A.B.P.C., in addition to those of A.B.C., and that there were improved dividend prospects, as A.B.P.C. in its old form of British International Pictures has regularly paid dividends on its Ordinary shares during its six years existence as a public company.

**Liverpool Scala's 3½ per cent.**

Alfred Levy, who presided at the annual meeting of Greater Scala (Liverpool), Ltd., on Thursday, said the accounts on the whole compared favourably with the accounts of past years, despite the difficult times, general depression and wonderful summer weather. The sum of £1,000 had been transferred to reserve fund. The company was under an obligation to reduce the mortgage on 75-79, Lime Street at the rate of £1,000 per annum. The application of profits in this manner, however, restricted the amount which could be applied in dividend, and was expressed in the accounts by placing £1,000 to reserve fund.

The balance of £1,500 on renewals fund had been left intact, and was available to meet the charge of any exceptional renewals, such as furnishing and redecoration of the kinema.

The interest in respect of the mortgage on property in Lime Street was now more nearly covered by rents received than at any previous date. Next year they would have new competition, and strenuous efforts would be required if they were to maintain results.

A dividend of 3½ per cent., less tax, was declared.

**Lessened Activity**

Again stocks and shares in kinema share section of the Stock Exchange markets continued to change hands with less activity than for the past few weeks.

None the less the tone of the market was firm, but shares of British Lion Films gave a touch of despondency together with one or two other issues. The Preferred Ordinary shares of this concern suffered a further decline of 3d. to 1s. 9d., and the Deferred shares now stand at 1½d. compared with 2¼d. last week.

Gaumont-British issues gained most favour in the market, and the Ordinary were particularly strong at 16s. 1½d., showing a rise of 1s. The "A" Ordinary were 3d. higher at 7s. 4½d., and the Preference and the Debentures were unchanged despite a little demand.

General Theatres Debentures were a good feature at £95½, which shows an increase of £2½, and the Preference were steady. The only movement in Madame Tussauds issues was the marking up of the Conversion Debenture stock to £99½. The Ordinary shares of A. B. C. and A. B. P. C. were better, but the Preference of the former concern were 4½d. lower at 15s. 3d. The 7 per cent. Preference shares of P. C. T. Construction showed an improvement of 4½d. at 23s. 6d.

A. P. P. H. Ordinary at 24s. 9d. were somewhat lower, and B. and D. Deferred depreciated slightly on the forthcoming reorganisation scheme which was discussed at the annual meeting this week.

**Companies' Tax Protest**

At general meetings of the Alhambra Company, Limited, the Coliseum Syndicate, Limited, Hackney and Shepherds Bush Empire Palaces, Limited, Leicester Palace Theatre, Limited, St. Augustine's Parade Hippodrome, Bristol, Limited, and Chatham Empire Theatre of Varieties, Limited, held in London on Tuesday resolutions were unanimously adopted drawing the attention of the Chancellor of the Exchequer and the Members of Parliament for the various constituencies to the wholly unjust incidence of entertainment tax on admissions to theatres.

The secretaries of the companies were instructed to communicate these resolutions to the Chancellor and to the Members of Parliament with a view to obtaining the remission of the tax.

### NEW PRIVATE COMPANIES

**New British Garden Estates, Ltd.**—Registered October 19. Capital, £40,000 in £1 shares. Objects: To lay out land for building purposes, and to carry on the business of builders, kinema and theatre proprietors, etc. The directors are:—Edward F. Bates, Ernest J. Maides, Wm. F. Maides, Louis W. Paish (chairman) and Fredk. C. Trott. The two last named are managing directors. Qualification: £100 shares. Remuneration: £100 each per annum. Secretary: Thos. A. Paish. Solicitors: Ormerod, Knocker and Vaux, 1, Addiscombe Road, Croydon. Registered office: 3, Addiscombe Road, Croydon.

**Odeon (Bognor), Ltd.**—Registered October 26. Capital, £10,100 in 10,000 8 per cent. cumulative preference shares of £1 each and 2,000 ordinary shares of 1s. each. Objects: To acquire land or any interest in land, and to erect, build or reconstruct, rent or purchase theatres, film producing studios, kinematograph theatres, etc. The directors are:—Oscar Deutsch, Wm. Geo. Elcock and Fredk. G. Bates (all permanent, subject to each holding £5 ordinary share). Remuneration: £100 each per annum. Solicitors: Lawrence, Messer and Co., 16, Coleman Street, E.C. Registered office: 39, Temple Row, Birmingham.

**Collins (Islington), Ltd.**—Registered October 28. Capital, £100 in £1 shares. Objects: To carry on the business of proprietors and managers of music-halls, theatres, kinemas, etc. The directors are:—John Southern and Harry Pringle. Qualification: £1. Remuneration: As fixed by the company. Solicitors: R. Hamilton-Twyford and Co., 4, Regent Street, S.W.1.

### INCREASES OF CAPITAL

**Maidstone Properties, Ltd.**, 197, Wardour Street, W.1.—The nominal capital has been increased by the addition of £5,000 beyond the registered capital of £40,000. The additional capital is divided into 250 8 per cent. cumulative preference shares of £20 each.

**Odeon (Weybridge), Ltd.**—The nominal capital has been increased by the addition of £3,000 beyond the registered capital of £8,100. The additional capital is divided into 3,000 preference shares of £1 each.

## SHARE MOVEMENTS

| | Last week. | This week. | Movement. |
|---|---|---|---|
| A.B.C. Ord. 5s. ... ... ... | 3 6 | 3 9 | + -/3 |
| .. .. 7½% Pref. ... ... | 15 7½ | 15 3 | — -/4½ |
| Assoc. Brit. Pict. 5/- Ord. .. | 3 6·xd | 3/9 | + -/3 |
| .. .. .. 6% Pref. .. | 17 6 | 17 6 | — |
| A.P.P.H. Ord. ... ... ... | 25 -xd | 24 9 | — -/3 |
| Assoc. Talk. Pic. Ord. 5/- ... | -4½* | -4½* | — |
| Baird Televis. 10% Prefd. Ord. 5/- ... ... ... | 1 3 | 1 4½ | + -/1½ |
| Baird Televis. Defd. Ord. 5/-... | 1 6 | 1 6 | — |
| Blackpool Tower Ord. £1 ... | 65 - | 65 - | — |
| Brit. Cine. Theat. Ord. 10/- ... | 4 1½ | 4 1½ | — |
| .. & Dom. Defd. 1/-... ... | -3 | -2½ | — -/0½ |
| .. .. Prefd. Ord. ... | 4 - | 4 - | — |
| .. In. Films (Props.) 10/- Ord. | -3 | -3 | — |
| .. Lion Pref. Ord. ... ... | 2 - | 1 9 | — -/3 |
| .. .. Def. 4d. ... ... | -2¼ | -1½ | — -/0¾ |
| Gains. Pic. Ord. 10/- pd. ... | 11 - | 11 - | — |
| Gaumont-British Ord. 10/- ... | 15 1½ | 16 1½ | +1 - |
| .. .. "A" Ord. ... | 7 1½ | 7 4½ | + -/3 |
| .. .. 5½% 1st Pref. ... | 19 9 | 19 9 | — |
| .. .. 4½% New Debs. | £96¾ | £96¾ | — |
| General Thea. Pref. ... ... | 12 - | 12/- | — |
| .. .. 6½% 1st Mort. Deb. | £93 | £95½ | + £2½ |
| Ldn & South Super Cin. 2/- Ord. | -3 | -/3 | — |
| Mdme Tussauds 1/- Def. ... | 2 9 | 2 9 | — |
| .. .. £1 Pref. Ord. | 27 6 | 27 6 | — |
| .. .. 5% 1st Mort. Deb. (Conv.) ... ... | £97½ | £99½ | + £2 |
| Moss' Empires £1 Ord. ... | 13 1½ | 13 1½ | — |
| .. .. £1 Cum. Pref. ... | 11 3 | 11 3 | — |
| .. .. 6% Deb.... ... | £100 | £100 | — |
| .. .. 4% Perp. Deb.... | £67½ | £67½ | — |
| P.C.T. Ord. 10/- ... ... ... | 19 10½ | 19 10½ | |
| .. 7½% Ptg. Pf. Ord. ... | 25 - | 25 - | — |
| .. Cum "A" Pref. £1 ... | 26 10½ | 26 10½ | — |
| .. .. "B" .. ... | 26 -xd | 26 - | — |
| .. Const. 7% Pref. ... | 23/1½ | 23 6 | + -/4½ |
| Stoll P.T. Corp. ... ... ... | 3 3 | 3 3 | — |
| United P. Thea. 10% Pref. Ord. | -/4½ | -/4½ | — |
| .. .. .. 7% 1st Mort. Deb. | £52 | £52 | — |

£1 Shares unless otherwise stated. *Nominal.

## B. & D. CAPITAL REORGANISATION

(*Continued from page 3.*)

basis, it was necessary that the capital of the company be renewed. With adequate capital, with the first-class studios the company possesses, with the management which for three years has been building up a successful organisation, the company should look forward to a continuance of its profit record with considerable improvement thereto.

**What Paramount Pays**

In the main, these shareholders agreed with the remarks made from the Chair, but at the same time there was a certain amount of intelligent criticism, which showed how greatly interested shareholders are in its company's development.

One shareholder was concerned regarding the amount of rent paid by the Paramount Publix Corporation for the use of one of B. and D. studios, and after some discussion on the subject the Secretary informed Mr. Goldstein, the inquiring shareholder, that the total rental for the half-year was £30,221, while the profit on pictures was £11,932.

**Other Questions**

Mr. Hughes, who was interested in the differences disclosed in the item "Advances from Distributors," was informed that all these advances are granted against films being produced, and that they vary from time to time, according to the number of films in circulation and the amount which has been recouped.

**The Capital Scheme**

At the extra-ordinary general meetings called for passing the proposed capital reorganisation scheme, Mr. Howard, of Price, Waterhouse and Co., the auditors, outlined the scheme of reorganisation, which, it may be recalled, proposed to reduce the capital by writing down the issued 10 per cent. Participating preferred shares by 15s. per £1 share, and by writing down the issued deferred shares of 1s. each to 3d. each, making a total reduction of £224,340. The items written off are to be "Profit and Loss Deficit," £146,378; "Goodwill," £35,519; "Preliminary Expenses," £22,141; "Commission on Underwriting Shares and Brokerage," £11,507; "Preliminary Expenditure in connection with the establishment of sound studios," £5,968; "Provision for Expenses of Reorganisation," £3,827.

In addition to the reduction of capital, the scheme provides for the reorganisation of capital by merging both the existing classes of shares into one issue of ordinary share capital.

# THE B.I.P.-A.B.C. MERGER

## *Kine.* Report Challenged

### JOHN MAXWELL AND THE 8 PER CENT. SHAREHOLDERS

*JOHN MAXWELL*

I FELT I had reason to complain of the statement regarding this company's share conversion scheme that appeared in your issues of October 12 and 19. The statements therein that the shareholders present at the meeting were all of opinion that the terms proposed were extremely unfair, is quite untrue, and most of the statements in both issues are distortions and misrepresentations of fact. . . .

In correction of your statements, I would point out that the proposal for conversion of the 8 per cent. preference shares into 6 per cent. preference, was not an idea or proposal of the directors at all. The directors were perfectly content when the proposals which they put forward for the creation of the 6 per cent. first preference shares were passed.

It was only after the meeting passed these resolutions that a large number of shareholders put forward the proposal for conversion from 8 per cent. into 6 per cent. first preference, and several holders of large blocks, including some trust companies, suggested they would welcome that change if it were accompanied by a 10 per cent. bonus.

**In Favour of Change**

The directors did not do anything more than put it before a class meeting of 8 per cent. preference shareholders for their consideration and adoption if they desired the change. By an overwhelming majority they desired the change.

It is therefore grossly unfair for you to apply to this scheme the epithets that you do, in view of the fact that the proposal originated from the 8 per cent. preference shareholders themselves, and was desired by an overwhelming majority.

In regard to what happened at the meeting, it is quite true that after I invited an informal discussion four or five shareholders, with very small holdings, expressed themselves against the proposal. They preferred to maintain their 8 per cent. even if it meant ranking as a second charge instead of a first charge.

It is totally untrue to say that all the shareholders present were against the scheme. Indeed, a considerable number of them who had not spoken came to me after the meeting and told me that having heard the scheme explained, they were entirely in favour of it, as did also two of the shareholders who spoke against it.

I shall be glad if you will give this letter the same prominence in your columns as the statements complained of.—Yours faithfully,

*JOHN MAXWELL.*

## *KINE.* CITY EDITOR

### Replies to Criticism

On this our City Editor comments:—

Despite what Mr. Maxwell says there is no getting away from the fact that quite a considerable number of both Ordinary and Preference shareholders of B.I.P. were dissatisfied with some of the proposals made in connection with the merger with A.B.C.

As is usual in such cases, however, a great deal of the opposition was eventually won over by fuller explanations from the board, which were, in this particular case, aptly given by a chairman who had obviously given much time and thought to the various proposals, and who has at heart the future possibilities of the whole group of which he is the head.

It should be obvious, however, that the individual shareholder can hardly be expected to take such broad views. I cite especially the holders of the 8 per cent. preference shares of B.I.P., whose capital was of comparatively small amount and therefore an extremely well-covered security. Under the scheme these shareholders are lumped together with approximately £1,500,000 of capital and they are now not in such a secure position as they were formerly.

However, the scheme has now been passed on all points and although it is still my personal opinion that the 8 per cent. preference shareholders should have become the 8 per cent. first preference shareholders in the new concern, with the 6 per cent. preference shareholders ranking after them as a precaution against future adversity, I feel sure that under the continued able management of John Maxwell and the other directors that the occasion will never arise when they will rue having contributed their quota to the internal reorganisation of this important group.

## "A WISE SCHEME,"

### States John Maxwell

A further letter from Mr. Maxwell, under date of October 28, returns to the charge. He writes:—

I quite agree that a handful of shareholders were opposed to the conversion from 8 per cent. to 6 per cent. first preference, but their holdings were very small, and the people concerned were not experienced investors.

If I may say so, the comments of this note are not based on very clear thinking or understanding of the scheme. In the first place, there is no question of the right of the company to create a charge ahead of the 8 per cent. preference shares, and in so far as the new first preference shares were being issued in exchange for A.B.C. preference, they were merely recognising the position that already existed, namely, that A.B.C. preference ranked ahead of B.I.P. shares (preference and ordinary) on what was the major part of the B.I.P. financial structure, namely, its very large holding of ordinary shares in A.B.C.

**Strengthening the Company**

That applies to the 1,000,000 of the new 1,500,000 first preference shares that would be exchanged, and the other 500,000 would obviously only be issued for cash and there could be no objection to that from the B.I.P. preference shareholders, as the cash coming into the company's coffers on such reasonable terms as 6 per cent. would obviously strengthen the company as a whole, and their security with it.

I note the opinion that the 8 per cent. preference shares should have been placed ahead of the new 6 per cent. first preference, which seems to me rather absurd. If we had suggested such a lopsided capital structure we would have been laughed at, and properly so.

**Wise and Proper**

If the company wanted new cash (or even new shares) as a means of acquiring desirable assets, and proposed to create new shares for that purpose, nobody would have taken such shares at 6 per cent. to rank after the 8 per cent., and the directors who proposed such an arrangement when there was no compulsion on them to do so would have been handling the finances of their concern in a very unwise manner.

It is their duty to get the money needed for the company's purposes at the cheapest possible rate, and to use whatever resources the company still has available to get the best terms. A charge ahead of the 8 per cent. was not only legal, but wise and proper.

As I pointed out at the first shareholders' meeting, it might have been a debenture charge. Instead of creating 1,500,000 first preference shares, the directors might have created, without the consent of the 8 per cent. preference shareholders, £1,500,000 of debentures which would have been a much more serious charge ahead of the 8 per cent. than the 6 per cent. first preference shares was.

It is to be kept in view that these 8 per cent. preference were first issued when the company was formed, and at a time when it was a speculative enterprise embarking on film production. It is quite a different proposition to-day when, after six years' trading, it has gathered to itself a great many other valuable assets outside of film production.

**Preferences for 8 per Cent. Shares**

At the time the 8 per cent. were created they were given certain preferences appropriate to an 8 per cent. stock. They were given preference over the ordinary share capital, both in regard to dividend and repayment of capital, and that meant that the £250,000 preference was protected by the £1,000,000 of ordinary shares behind them. Surely, valuable rights for an 8 per cent. stock, even if not accompanied by any right to prevent the company putting charges ahead of them.

Such a right might well be appropriate to a 5 per cent. or 6 per cent. preference share, but would obviously be inappropriate, and was not given, to a semi-speculative 8 per cent.

Such necessity for consent being given before shares having a prior charge are created, has now been attached, quite appropriately, to the new 6 per cent. first preference shares.

Most people, I think, would take the view that a holder of 8 per cent. shares, especially if the stock has rarely been above par value (thus evidencing its semi-speculative nature) cannot expect to be so firmly entrenched that he has the right to prevent the company creating a prior charge for the benefit of the business if it is thought proper to do so.—Yours faithfully.

*JOHN MAXWELL.*

## "DAMAGED LIVES"

### Conditions for Croydon Screening

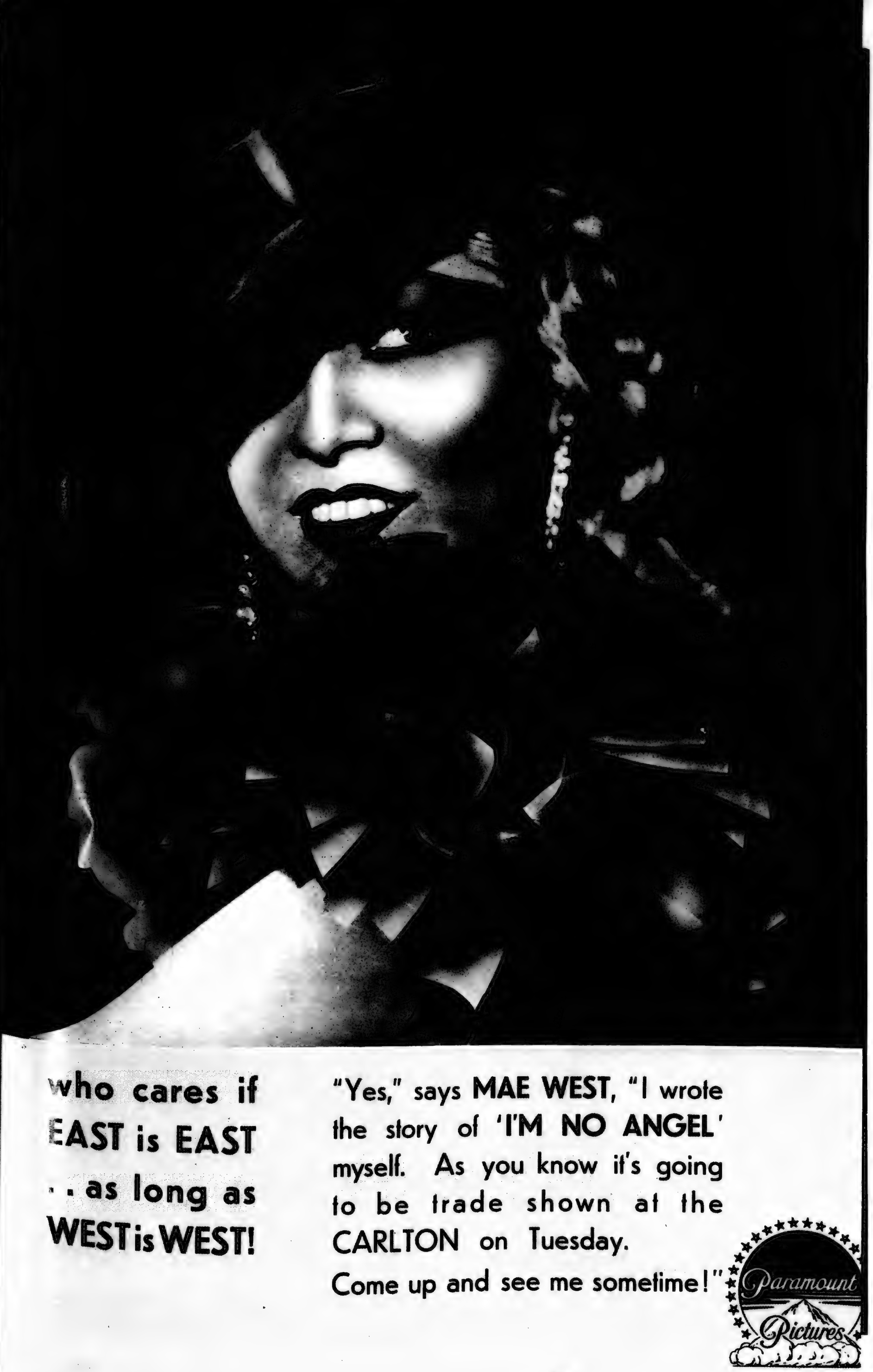
By a narrow majority Croydon Council on Monday decided to permit the showing of "Damaged Lives" at two kinemas in the town.

The following conditions were imposed:

No person under the age of eighteen to be admitted.

Only educational, travel or news films to be shown in the same programme.

No Press advertisements or announcements may be published without the approval of the Social Hygiene Council.



**who cares if EAST is EAST . . as long as WEST is WEST!**

"Yes," says **MAE WEST**, "I wrote the story of **'I'M NO ANGEL'** myself. As you know it's going to be trade shown at the CARLTON on Tuesday.

Come up and see me sometime!"

Paramount Pictures

# Bebe DANIELS · Clifford

in

MUSIC BY
HAROLD FRASER-SIMSON

"Has colour and vivacity, backed by piquant romantic passages. Fast-moving action. Very good popular entertainment. A safe bet for showmen."
*Cinema.*

"B.I.P.'s Great Musical Hit—a romantic musical, sprightly movement, moving song scenas, and jovial antics of comedy relief. A first class showman's proposition and ideal entertainment for all classes."
*The Era.*

# "A FIRST-CLASS, SHOWMAN'S PR

# OLLISON

ON CLAYTON CALTHROP *and* HARRY GRAHAM
arrangement with BRITISH AMALGAMATED THEATRES LTD

BIP
PICTURE PRE-EMINENT

WARDOUR
THE EXHIBITORS' FRIEND

*with*

## LUPINO LANE

HARRY WELCHMAN ·
· NANCY BROWN ·
MORRIS HARVEY · AMY VENESS · HAL GORDON ·
DIRECTED BY
HARRY HUGHES ·

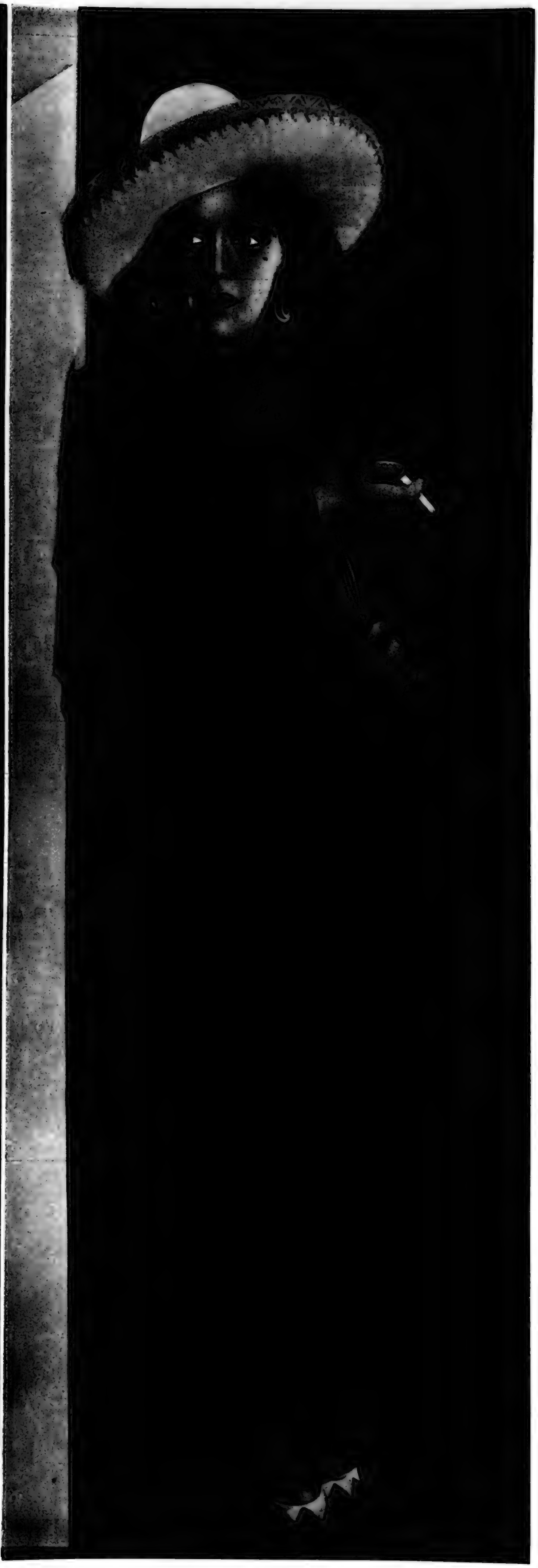
"Musical-comedy romance. Good popular entertainment, scenes being alive with colour and action."

C.E.A. Report.

Screened with songful subtlety—with all the glamour and romance of the [illegible].
**LONDON RELEASE APRIL 2**

## OPOSITION"

*ERA.*



Western Electric
SOUND SYSTEM
THE VOICE OF ACTION
Wide Range

**1920**
PHONOGRAPH

**1926**
WESTERN ELECTRIC
SOUND
SYSTEM

**1931**
WESTERN ELECTRIC
NOISELESS
RECORDING

# 1933
## WESTERN ELECTRIC
## *Wide Range*

Years ago, Western Electric recording and reproduction equipment made possible the first talking pictures. Everywhere that equipment was recognised as the best—but Western Electric, never satisfied, strove always for improvement. The horn behind a perforated screen, noiseless recording, sound distribution and speed control, these things and many other worth-while technical advances have come from Western Electric. And now comes Wide Range, the latest and one of the greatest of Western Electric achievements.

What does Wide Range mean to you? Come to Bush House and hear Wide Range in Western Electric's private theatre. You can arrange a demonstration through your local representative, or by writing direct to Western Electric.

**WESTERN ELECTRIC CO. LTD., BUSH HOUSE, ALDWYCH, LONDON, W.C.2**

*In the Courts*

# CHILDREN ADOPT GUARDIANS FOR "A" SCREENINGS

## ST. HELEN'S THEATRE FINED DID THE POLICE ABET?

HOW children contrive to see films not intended for them was explained at St. Helens Police Court a few days ago, when Picture Theatres (St. Helens), Ltd., were summoned for allowing the Oxford Kinema to be used for the exhibition of an "A" certificated film, during the presence therein of a child under sixteen years of age not accompanied by a parent or a *bona-fide* guardian.

David Albert Strickland, manager of the Oxford Kinema, was also summoned for aiding and abetting the offence.

Police evidence was to the effect that four boys were seen standing on the footpath outside the kinema. Two were aged 14, one 11 and one 13 years. They were accosting people going into the pictures. Eventually, a man and a woman came, and as a result of something that was said, the boys handed the man some money, and they all entered the picture house, the man paying for the whole group.

The police followed them in and went in the 9d. seats, sitting two rows behind the boys, who were seated together, with one seat separating them from the man and woman. The programme included the "A" picture, "The Shadow Laughs."

P.C. Graham asked the boys, in the presence of the manager, who had brought them in, and they told him saying they did not know who they were.

Told he would be reported, Mr. Strickland said. "Well, I am clear. They came in with a guardian, and the Home Office has agreed on that point. It is an impossibility to watch them all. They would not get in unless accompanied by a parent or guardian."

The officer pointed out that the regulation under which the offence was committed distinctly stated "a bona-fide parent or guardian." It was not for him to go to the management and warn them, but it was for them to understand the meaning of "bona-fide."

R. K. Milne (who defended): You preferred to stand by and see these alleged offences committed rather than stop them?—Picture Theatres, Ltd., should have a man outside to see that people are not accosted by children.

David Albert Strickland said he had given instructions to his staff that no children under sixteen must be admitted unless they were accompanied by parents or guardians. No one had been allowed into the kinema without bona-fide guardians or parents to his knowledge. If that had been done, it had been against his wishes.

The cashier of the kinema, relating the incident when the man and the woman entered with the four boys, said the man asked for two sevenpennies and four halves, and she just gave him the tickets. She had no reason to doubt him when he asked for four halves.

Mr. Milne: Do you question parents?—Yes,. Many a time. I have also questioned children and sometimes I have had to turn them away when I have not been satisfied.

A penalty of 40s. was imposed on Picture Theatres, Ltd. The case against Strickland was dismissed under the Probation of Offenders Act. Defendants were also ordered to pay 2s. 6d. witnesses' costs.

### VAN IN FRONT OF EXIT

### Fine for Obstruction

FOR allowing one of the exits of the Oxford Picture House, St. Helens, to be blocked by a motor-van during a performance, the proprietors were fined £2 by the St. Helens magistrates on Monday. Mr. Ernest A. Robinson, supervisor for a confectionery company, was also fined £2, but the summonses against the manager and foremen of the kinema were dismissed.

It was stated that Robinson had put a motor-van into an archway leading from the kinema, whilst he was witnessing a performance.

◆

## A REAL SPORTSMAN

### GORDON RICHARDS TO HELP C.T.B.F.

Gordon Richards has made a magnificent gesture in allocating the whole of his apportionment from the gross receipts of "Gordon Richards," the special two-reel attraction being made by Widgey R. Newman for Ace Films, to charity, and Mr. Newman is to be congratulated on having obtained Gordon Richards' consent to a proportion of his allocation to the Cinematograph Trade Benevolent Fund.

No proof was necessary that Gordon Richards is a fine sportsman, but in placing the share at his disposal wholly to charity he proves that, in this moment of magnificent success, his feelings go out to others in less fortunate circumstances.

The Rous Memorial Hospital, Newmarket, is to receive from Gordon Richards three-quarters of his allocation.

The production units on this film are daily discovering new matters of interest in connection with the champion jockey's life, and a film of intense public interest will result.

◆

## *Mary Pickford as Scenarist for Mae West*

Mae West, considered by Paramount to be the greatest personal attraction on the screen, has signed a fresh contract with the company which introduced her to the screen and produced her in her first motion picture.

The contract provides definitely for two pictures a year, and plans for the first of the pictures are already in hand.

It is officially announced that Mary Pickford will write some of the important sequences in the successor to "I'm No Angel."

Miss Pickford, who made the acquaintance of Mae West some time back, has been one of her warmest admirers, and a strong friendship has developed between the two stars.

# *NAMES in the NEWS*

## Record of Men and Movements

*Billy Stewart Resigns—A Glasgow Wedding—S. R. Roney Leaves Rialto, Leeds—Bristol Appointments*

THERE seems to be a good deal in the theory that the best unit organists are recruited from the ranks of the pianists. An instance in point is the success of **Norman Phillips**, who, under his professional name of Philip Norman, has been appointed solo organist at the Gaumont Regent, Swindon. He started his career with the well-known piano firm of Moon and Sons in George Street, Plymouth, and was for several years connected with the sheet music side of that business. He showed great aptitude as a performer, and studied the kinema organ under Frederick Bayco at the Gaumont Palace, Plymouth, and later at the Dominion, London.

**Angus Pickard**, son of the redoubtable "A. E.," is an aspirant for municipal honours in Glasgow, and his name goes to the poll as one of seven contestants for two seats in the Parkhead, Glasgow Ward, one of the sitting members of which is Coun. James McBride. Knowing the reputation of both the Trade candidates, the fight should be an interesting one, although I don't suppose the opposition is likely to disturb either Jimmie's equanimity or his seat.

### Billy Stewart's Ill-health

Although one of the youngest, I believe **Billy Stewart** is the doyen of West End kinema managers and he certainly is one of the livest showmen in town. It is therefore all the more to be regretted that ill-health has compelled his resignation of the position of manager at the Empire. In accepting Mr. Stewart's resignation, Sam Eckman, jun., has expressed his keen regret at losing the services of this brilliant young exhibitor.

Billy Stewart's experience of the entertainment Industry began at the early age of eight, as one of "The Three Stewarts," a vaudeville act, whilst he was prominently featured with Fred Karno in the days when Charlie Chaplin played as "The Drunk," and also as booking manager for Karno, whilst he also achieved much success as the foil to Vernon Watson in his "Frank Tinney" act.

### Pioneered Continental Films

It will be remembered that it was Mr. Stewart who, during his eight years' management of the Rialto Theatre, W., for Universal, introduced the highly successful vogue of Continental talkies through the presentation of—among others—"Sous les Toits de Paris," "Le Milion," "A Nous la Liberte," "Blue Angel," the Tauber films, and "The Blue Light." Following which he opened up Universal's foreign film-renting department. His recent achievements include the successful launching of "Dinner at Eight" at the Palace Theatre, while he was conducting the management of the Empire. My readers will join with me in the hope that a long holiday and rest in Derbyshire will have the desired beneficial effect.

### Globe Trotting Exhibitor

I first made acquaintance with **Stuart C. Burgon** in Edinburgh a dozen or more years ago. Since then he has practised the art and science of showmanship in Canada and South Africa, as well as several corners of this country ranging from Cornwall to Yorkshire. So travel comes naturally to him, and I am therefore interested to know he is moving next week from the Empire, Rotherham, to the Prince of Wales, Liverpool—both A.B.C. houses, by the way. He is leaving with his Rotherham friends a good name for exploitation, and has scored well with his prologues and other showmanlike successes.

### Showman for Falkirk

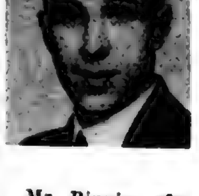
Manager for the past two years at the Picture House, West Hartlepool, **H. S. Dunbar** leaves this week to take over a similar position at the Pavilion, Falkirk, another Gaumont-British theatre.

Previously he was assistant manager at the Picture House, Glasgow, for 18 months. He holds showmanship certificates issued to managers of Gaumont-British for exploitation and has been frequently mentioned in the *Kine.* in connection with showmanship efforts. He will be succeeded at West Hartlepool by **Mr. Porter**, formerly assistant manager at the Empire Theatre, West Hartlepool.

Following many years' service on the staff of the Walturdaw Cinema Supply Co., latterly at the Scottish branch, A. Wigley has joined the Liverpool branch of United Artists Corporation as traveller.

A native of Kirkcaldy, **Harry Millen**, the organist at the Majestic P.H., Darlington, has been appointed manager of Darlington's newest hall.

He has had many years' experience both in the management and the musical side of kinemas. Following the war, Mr. Millen joined the Associated British Kinemas as organist and deputy manager, and was conductor of one of their orchestras. He was also musical director of the Northern section of the company and served at Greenock, Glasgow and Kirkcaldy.



Bristol's band of showmen will be strengthened with the appointment of **J. Leo Rippin**, of the Queen's, Cardiff, as manager of the Embassy, Bristol's new super kinema. Mr. Rippin has been four years with the A.B.C. Co., holding two important posts at Cardiff. Actually, his association with the exhibiting side dates back to 1914. He has achieved a high standard of exploitation and has won several valuable awards in competition with the chain of Associated British Cinemas.

Mr. Rippin, who will take over his new post in a fortnight's time, is a native of Bristol and is very well known in the South Wales and West of England territory. He was one of the founders of the Bristol Amateur Film Society, acting as cameraman and joint producer. He also formed a similar society in Cardiff, and as a result did much to educate and interest the general public in the possibilities of amateur film work.

### Fox Staff Appointment

His remarkably mixed experience of kinema conditions throughout the country obviously fit H. T. Holdstock for his appointment as personal assistant to Charles H. Philipp, sales manager of Fox. Mr. Holdstock had been with Gaumont since 1912, and had a thorough experience of all departments of that organisation. After serving in the War, he travelled for Gaumont in 1919 on the East Coast. He took over their Newcastle branch in 1922, Manchester in 1924, Glasgow in 1927, and Birmingham in 1929, while he was in charge at Leeds for Gaumont-Ideal in 1933.

### Movietone News Resignation

I learn that Keith Ayling, who forsook Fleet Street to become the first editor of Gaumont Sound News, and for the last two and a half years has been news editor of British Movietone News, has resigned in order to give his full time to literary and scenario work.

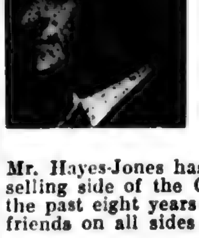
### Merger Resignations

Two resignations are reported this week from the South Yorkshire area arising from the G.-B. and Gaumont-Ideal merger. **Charlie Willis**, who rose from junior salesman to be the Yorkshire branch manager, has been fortunate enough to be fixed up with A.B.F.D. There are few better known or more popular figures in the territory than "Charlie," and there promises to be a good attendance at his first Trade show, which will be held early this month.

His many friends in the South Yorkshire area will be glad to learn that **Harry Mitchell** is not likely to be long out of harness, for I hear he is now negotiating a new appointment. Mr. Mitchell, who was originally Sheffield manager for Ideal, survived the merger of the company with Gaumont, only to be unsaddled at the most recent fence. By the way, **Tommy Green**, who was with W. and F., continues as the Gaumont-British representative in the territory.

South Coast exhibitors will welcome the news that **L. Petigor**, who successfully represented Ideal and Gaumont-Ideal for a number of years, will not be leaving the territory with which he has for so long been identified. I hear that B. Henry, general manager of A.B.F.D., has appointed him his representative in that area.

### V. Hayes-Jones to Wed



The Trade and particularly those interested in the equipment side will join with me in congratulations to **V. Hayes-Jones**, sales manager of the Christie organs, on his recently announced engagement. The Mrs. Hayes-Jones to-be is Betty Rixon, a charming Rhodiesienne, the only daughter of the late T. M. Rixon, D.S.O., M.C., King's Royal Rifles, of Fort Rixon of Southern Rhodesia. I understand that the wedding will take place at the end of the year.

Mr. Hayes-Jones has been in charge of the selling side of the Christie organisation for the past eight years and has won a host of friends on all sides of the Industry.

### Wedding Bells for Joe

Next Thursday, **Joe Marks**, the popular Scottish branch manager of Radio, forsakes his old haunts and bachelor bliss to marry quietly in Glasgow, Miss Lillian Ziff, a charming young Canadian lady he met when she was on vacation during the summer in Scotland. After a whirlwind courtship of three days, including the C.E.A. Conference Cruise, they made up their minds to live happily ever after, and Joe's smile these past few months has not always been because of Radio output.

*Joe Marks and his bride, Miss Lillian Ziff*

Miss Ziff, who is on the exhibiting side of the business, having been in charge of the Bellard Theatre, Fort Erie, Ontario, arrives at Liverpool to-morrow on the *Duchess of Bedford*. The highlight of this week's Scottish kinema social events will be Joe's farewell bachelor party to fittingly celebrate the occasion. The *Kine.* join in the many expressions of congratulation extended to Joe and his future bride.

### Projectionist's Appointment

**E. W. J. Salisbury**, who has been appointed chief of the projection staff of the Regent Cinema, Alcester, was formerly on the projection staff of a kinema at Weymouth. He has long associations with the Birmingham district, having been for many years chief operator at the Scala, Birmingham, going thence to the Apollo Theatre, Birmingham, and the Empire, Coventry, where he remained until the disastrous fire there.

**J. H. Begg**, who has been acting as travelling relief manager for Associated British Cinemas, has been appointed assistant manager to E. B. Gold at the Forum Theatre, New Street, Birmingham, in succession to John Walker.

### J. C. Pico's Daughter Weds

The Trade of North Staffordshire was fully represented at the wedding last week of Miss Marjorie May Pico, daughter of J. C. Pico, manager of the Savoy Cinema, Newcastle.

Miss Pico has been employed for some years at the Plaza Cinema, Newcastle. H. J. Crowther (manager of the Majestic Cinema, Stoke) was the best man. After the ceremony the staff of the Savoy Cinema were entertained to the wedding breakfast.

A new member of the P.D.C. West Country team of representatives is **H. C. T. Robinson** (Robbie), who is very well known in the West of England territory. R. J. Vivian Parsons is manager of P.D.C.'s Cardiff branch.

Leeds kinema circles were interested in the wedding last week-end of Miss Ann Parker Hezelwood, of Leeds, the secretary to Jack Evans, Yorkshire branch manager of First National Pictures, to A. D. Bonham Carter, who is a Cambridge "blue," son of Brigadier-General Bonham Carter, and nephew of Sir Bonham Carter. The presents include presentations made by the First National staff.

### Leeds Changes

With Universal disposing of the lease of the Rialto, Leeds, **Sidney R. Roney**, the general manager, leaves a position which he has occupied since July, 1925. Prior to that he had been with Universal at the Rialto, London, for several months.

His only breaks from Leeds in the intervening period were at the Oxford Street Picture House, Manchester, which he opened for Universal, and brief spells in London, when he was called to the West End to put over "The Prince of Adventurers" at the Rialto, Coventry Street, and to assist in the running of "Uncle Tom's Cabin" at the London Pavilion. He has won a reputation in Leeds for showmanship and clever advertising displays, and one can anticipate an interesting announcement in the near future as to his activities.

**John Briggs**, who takes charge of the Leeds Rialto for the new controlling company, first became associated with exhibiting interests in 1912, when he opened the Abbey Cinema, Kirkstall Road. He has since had many interests in the Trade, having at one time and another had the Victory, Camp Road, and the Imperial, Kirkstall Road, under his wing.

He was one of the most ardent workers on behalf of the Leeds branch of the Cinematograph Exhibitors' Association for many years, and was a founder of the Yorkshire Cinema Exchange.

Jack Davies, son of Mrs. Davies, of the well-known Wieland Agency, film and theatrical casting organisation, has joined the scenario department of British International at Elstree under Walter C. Mycroft.

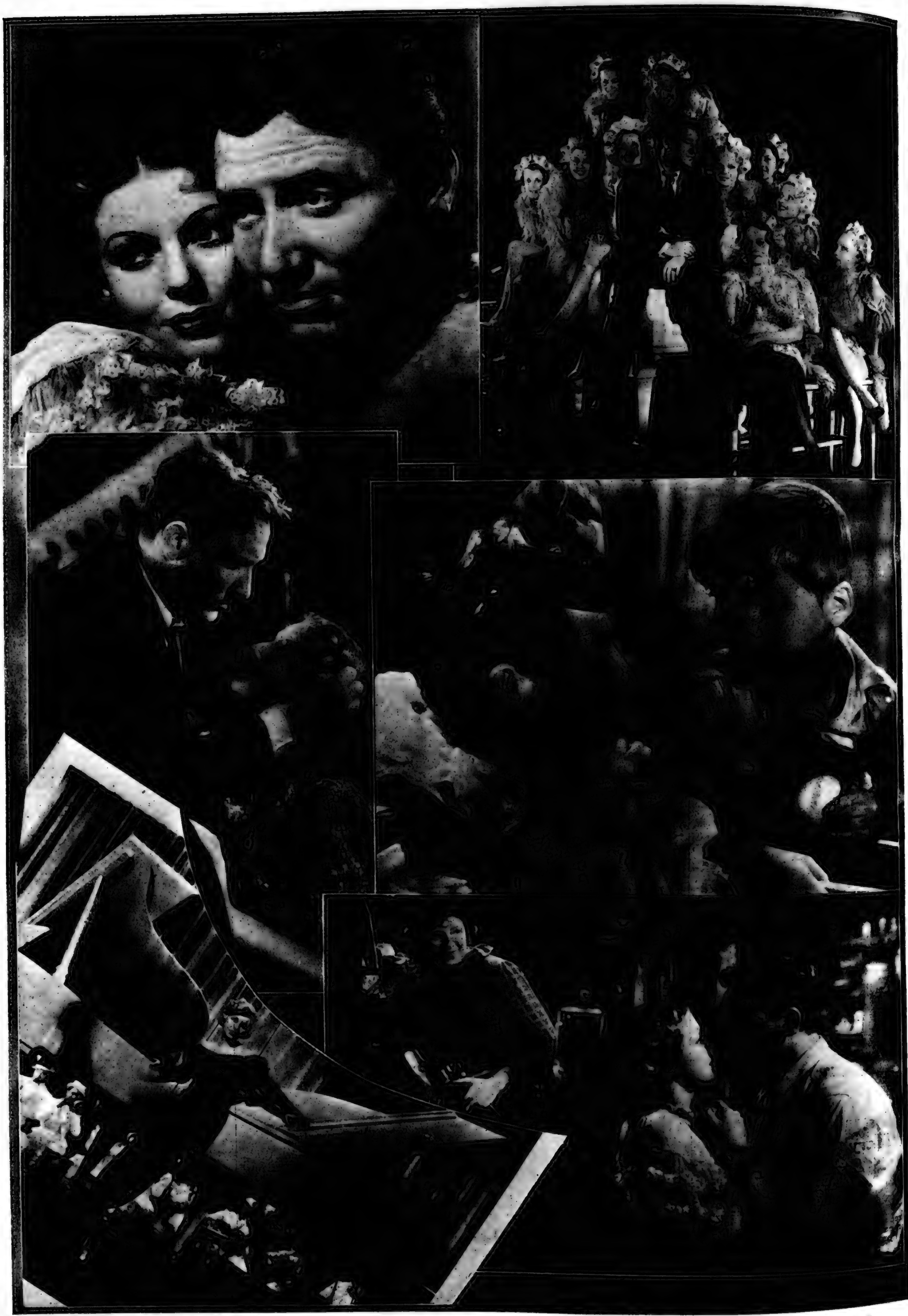
Mr. Davies was recently a member of the *Daily Express* editorial staff in Manchester.

After seven years' service with Butcher's Film Service, first as Liverpool and district representative, and latterly as Lancashire branch manager, **Stanley Paine** has resigned to join the Fox Film Co., Ltd., as salesman attached to their Liverpool branch.

**J. Lawrence**, late of United Artists, Ltd., Birmingham, has taken over Sheffield and district for Filmograms, Ltd. The Birmingham and Midland agent is Leopold Solomon, who has opened offices at 1-5, Hill Street.

MONITOR.

# "MAN'S CASTLE"



*MAN'S CASTLE, Frank Borzage's first production for Columbia, has been acclaimed a masterpiece by the American critics. This thrilling and emotional drama will shortly arrive in England, and Joe Friedman is busy with Trade show arrangements. An outstanding cast comprises Spencer Tracy, Loretta Young, Glenda Farrell, Arthur Hohl, Walter Connolly, Marjorie Rambeau and Dickie Moore*

# COLUMBIA

*will Lead the Field for*

*1934*

# COLUMBIA'S MARCH FORWARD GROUP

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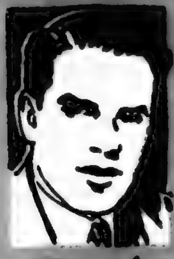
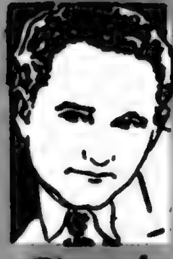
# COLUMBIA

## THE INDUSTRY'S OUTSTANDING ACE DIRECTORS


Frank CAPRA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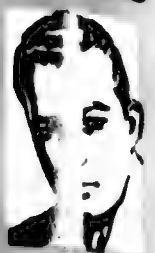

Lewis MILESTONE

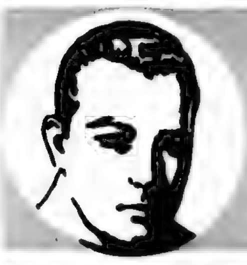
### LADY FOR A DAY

A FRANK CAPRA production with WARREN WILLIAM with May Robson, Guy Kibbee • Glenda Farrell • Ned Sparks

[redacted]

### WHOM THE GODS DESTROY

with WALTER CONNOLLY heading a brilliant cast. A vivid, unforgettable drama.



### LEWIS MILESTONE PRODUCTION

**One of the industry's greatest directors, wielding the megaphone in a powerful, dramatic romance.**

### HELLO BIG BOY

Song and soul of world's greatest street—Broadway — musicalized and dramatized in an infectious musical comedy.

### 20th CENTURY

Greatest Broadway comedy hit in years. By Ben Hecht and Charles MacArthur, authors of "Front Page".

### The NINTH GUEST

**Pulitzer Prize Winner Owen Davis' sensational stage success.**

[redacted]

### ONCE to EVERY WOMAN

From great Cosmopolitan Magazine [illegible] by A. J. Cronin, author of "Hatt[illegible]

### The LADY is WILLING

**Starring LESLIE HOWARD, outstanding stage and screen artist. Directed by GILBERT MILLER, *Columbia's First British Production*.**

[redacted]

### CAROLE LOMBARD

Lady of the Orchids in a drama of a woman who loved to *live* and lived to *love!*

### 2 JACK HOLT PRODUCTIONS

**The king of all action stars in two proc[illegible]tions —made to order for his tremendo[illegible] box-office following.**

[redacted]

### MOST PRECIOUS THING IN LIFE

From McCall Magazine story by Travis Ingham.

### DAMAGED LIVES

**SHOWN UNDER THE AUSPICES OF THE BRITISH SOCIAL HYGIENE COUNCIL**

### 4 POLICE ADVENTURE DRAMAS

"STUDIO MYSTERY" — "MAN FROM HEADQUARTERS" — "FINGER PRINTED" — "HELD FOR RANSOM"

[redacted]

# 3 COLUMBIA ROAD SHOW PRODUCTIONS

**Three road shows will be produced by Columbia under the able direction of these recognized geniuses whose productions have consistently been acclaimed the outstanding achievements of the industry.**

# PICTURES

### MEN NEED WOMEN

Its emotional appeal is as gripping as life itself.

### Too TOUGH to KILL

**Starring JACK HOLT.**
**Story by J. D. Newsom.**

### SHADOWS of SING SING

**A powerful drama of a love that transcended the law.**

### LET'S FALL in LOVE

A sparkling, musical romance with lyrics, music and story by America's foremost songsmiths and writers.

### BLACK MOON

Starring JACK HOLT. From the Cosmopolitan serial by Clements Ripley. Two lovers caught in the web of jungle magic.

### AMONG the MISSING

What happens to girls who disappear? The inside story of the workings of the police force.

### CAPRA-CLARK GABLE

**Another great FRANK CAPRA production with a brilliant cast headed by CLARK GABLE beloved favourite of millions of fans.**

### PRODUCE the BODY

The amazing story of a man who was punished for a crime he did not commit until after he'd served his sentence.

### The HELL CAT

**She scorned love until its subtle fingers clutched her heart and conquered her flaming spirit.**

### SISTERS UNDER THE SKIN

From the sensational play by Courtenay Savage.

### The CRIMINAL WITHIN

A remarkable story of a dual personality—good and evil—regenerated by a love stronger than himself.

### BLIND DATE

**Crossed wires—flirtation—a blind date. Young lives caught in the swift current of youthful passion and intrigue.**

### 12 OUTDOOR-WESTERN-ACTION MELODRAMAS

starring BUCK JONES and TIM McCOY

### KING OF THE WILD

Starring REX "The Wonder Horse"
A mighty thrill picture of love
& daring in the wastelands!

**COLUMBIA'S 2nd. BRITISH PRODUCTION**

### WILL HAY

**AND HIS 'INFAMOUS' SCHOLARS**

***(TITLE TO BE ANNOUNCED)***

Exhibitors know that Columbia one and two reel shorts are the best box-office tonic in the business.

**MARCH OF THE YEARS**
"A one-reel sensation that will sweep the nation. A 'feature' of any program."
—Hollywood Reporter.

**MINUTE MYSTERIES**
Millions read them in Liberty and hundreds of newspapers! Something new in shorts! One-reel.

**KRAZY KAT**
Based on George Herriman's nationally famous cartoon strip. Over ten million read it daily. One reel.

**SCRAPPY**
The all-American boy—his pranks, practical jokes, bubbling spirits and amusing antics. 1-reel each.

**SCREEN SNAPSHOTS**
The private lives of the screen's great. How they act when they're *not* acting. 1-reel.

**WORLD OF SPORTS**
1-reel. All the zest, action, color and thrills of modern sport.

**LAUGHING with MEDBURY**
Uproarious world tour with America's foremost humorist. Produced by Walter Futter.

## 26 TWO REEL COMEDIES IN 4 GREAT SERIES

**SMITH AND DALE**
Uproarious comics in a series of 2-reel mirthquakes.

**MICKEY McGUIRE**
The tough kid of the screen. Makes you laugh out of the side of your mouth.

**MUSICAL COMEDIES**
Starring outstanding personalities of stage, screen and radio.

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| eauty (M-G-M)—American. | 81 min. (A) | Madge Evans,<br>Alice Brady,<br>Otto Kruger. | Delightfully human drama of American working girls, told from a new angle and set in an elegant and intriguing atmosphere. Excellent characterisation by attractive players, clever treatment and polished technique. | Excellent popular booking. Unsuitable for children. |
| ig Executive (Paramount)—American. | 67 min. (U) | Ricardo Cortez,<br>Richard Bennett,<br>Elizabeth Young. | Drama, which turns elementary finance into arresting and popular entertainment. Excellent stellar portrayals and shrewd direction. | Good general booking. Safe proposition for juveniles. |
| ombshell (M-G-M)—American. | 94 min. (A) | Jean Harlow,<br>Lee Tracy,<br>Frank Morgan. | High pressure, satirical Hollywood comedy, with a clever story, and great performance by star. Humour adapted to appeal to all classes and treatment lavish and shrewd. | Very good light entertainment, particularly for good-class halls, with outstanding box-office angles in the star. Unsuitable for children. |
| rief Moment (Columbia)—American. | 68 min. (U) | Carole Lombard,<br>Gene Raymond,<br>Monroe Owsley. | A light, but human marital drama, delightfully portrayed, and expensively set. Feminine appeal strong. | Very good programme booking, particularly for high-class halls. Hardly suitable for children. |
| *Cuckoo in the Nest, A (G.B. Dis.)—British. | 83 min. (A) | Tom Walls,<br>Ralph Lynn,<br>Yvonne Arnaud. | Aldwych farcical comedy, translated into screen terms and put over by the old firm. Fun typically English and treatment and presentation adequate. | Safe British comedy bet, with obvious exploitation angles in the star. |
| *Enemy of the Police (Warner)—British. | 51 min. (A) | John Stuart,<br>A.BramleyDavenport<br>Violet Fairbrother. | Thin comedy, with hackneyed situations. Capable cast and well-furnished settings. | Light quota supporting offering. Harmless for children. |
| *Fear Ship, The (Paramount)—British. | 70 min. (A) | Edmund Willard,<br>Cyril McLaglen,<br>Dorothy Bartlam. | Heart interest on board a windjammer. Unconvincing plot, but acting fairly good. Background well photographed. | Moderate serious dramatic offer. Unattractive to children though not harmful. |
| *Her Imaginary Lover (Warner)—British. | 65 min. (U) | Laura La Plante<br>Percy Marmont,<br>Lady Tree. | Ingenious farcical comedy, the slight, obvious story of which is put over by sound team work and scores the laughs. Good direction and adequate production qualities. | Useful supporting feature for popular halls and family and juvenile audiences in particular. |
| Love Honour and Oh ! Baby (Universal)—American. | 60 min. (A) | Slim Summerville,<br>Zasu Pitts,<br>Verree Teasdale. | Hilarious comedy with breach of promise theme. Co-stars in excellent form, good gags and brisk action. | Good two-feature comedy booking for the masses. Juvenile appeal slight. |
| Love on Skis (British Lion)—Swiss. | 64 min. (U) | Bull and Buster,<br>Joan Austin. | Romantic comedy drama, set in delightful Swiss scenery, but a trifle weak in story values. The exhilarating exhibitions of winter sports should, however, appeal to the better-class patron. | Useable supporting feature for good-class halls. Safe proposition for juveniles. |
| My Woman (Columbia)—American. | 72 min. (A) | Helen Twelvetrees,<br>Victor Jory,<br>Wallace Ford. | Triangle drama, the strength of which lies in its powerful human angle, clever character drawing and new and convincing atmosphere. Feminine appeal strong. | Very good general booking. |
| Night Flight (M-G-M)—American. | 84 min. (A) | John Barrymore,<br>Helen Hayes,<br>Clark Gable and<br>All-star cast. | Spectacular, all-star flying drama, inspiring in its theme, but a trifle episodic in story values. Production brilliant, team work perfect, and technical detail superlative. | Good general booking, with inestimable exploitation angles. Should certainly appeal to youngsters. |
| Poil de Carotte (British Lion)—French. | 80 min. (no certificate) | Robert Lynen,<br>Harry Baur. | Brilliant psychological study of a misunderstood child. Exceptionally fine acting, direction and detail work generally. | Strikingly dramatic entertainment. Definitely not for children. |
| Police Car 17 (Columbia)—American. | 58 min. (U) | Tim McCoy,<br>Evalyn Knapp,<br>Edwin Maxwell. | High pressure melodrama, with a kick in it. Story artless, but put over with a gusto that compels attention, and leads to popular entertainment. | Good second feature for the masses. Should be enjoyed by juveniles. |
| *Shot in the Dark (Radio)—British. | 54 min. (A) | O. B. Clarence,<br>A.BromleyDavenport,<br>Dorothy Boyd. | Moderate murder mystery set in an eerie atmosphere. Capable cast and popular situations. | Fair supporting offering for industrial halls Unsuitable for children. |
| *Smithy (Warner)—British. | 53 min. (A) | Edmund Gwenn,<br>Peggy Novak. | A bright comedy, with a good story, and amusing situations. Excellent characterisation by star, and useful supporting team. | Useful light supporting offering. Little juvenile appeal. |
| *Song Birds (Pathe)—British. | 55 min. (U) | Wallace Lupino,<br>Barry Lupino. | Slapstick comedy, quite hilarious in places. Very fairly acted and presented. | Popular fill up for the general programme. Amusing to children. |
| *Strike It Rich (British Lion)—British. | 72 min. (U) | George Gee,<br>Gina Malo,<br>David Burnaby. | Conventional but bright British farcical comedy with music and song and plenty of lively varied incidents. Good work by star, adqequate support, and first-class production qualities. | Good comedy bet for the masses. Just the fare for youngsters. |
| Skyway (Pathe)—American. | 65 min. (U) | Ray Walker,<br>Kathryn Crawford. | Aviation and business combined with love story. Good all round values, including acting. | Good entertainment for popular halls. Harmless to children. |
| Thrill Hunter, The (Columbia)—American. | 62 min. (U) | Buck Jones,<br>Dorothy Revier,<br>Robert Ellis. | Novelty comedy drama, with a bright theme, good gags, lively thrills and spirited action. Great work by star and convincing atmosphere. | Capital supporting fare for the masses and youngsters. |
| Too Much Harmony (Paramount)—American. | 75 min. (A) | Bing Crosby,<br>Jack Oakie,<br>Judith Allen. | Popular backstage romance, with a familiar but human story, and imaginative and resourceful treatment. Excellent major characterisation, daring dialogue and dance ensembles, and tuneful melodies. | Excellent general booking. Should not harm the youngsters. |
| Walls of Gold (Fox)—American. | 75 min. (A) | Salley Eilers,<br>Norman Foster,<br>Ralph Morgan. | Sex drama, a commentary on the seamy side of society life, rather thin in story values, but made interesting by polished acting and production work. Feminine appeal strong. | Average entertainment for other than family halls. Unsuitable for children. |

* A British Picture.

# REVIEWS FOR SHOWMEN

## My Woman

*Columbia. American (A). Directed by Victor Schertzinger. Featuring Helen Twelvetrees, Victor Jory and Wallace Ford.* 6,509 *feet. Release date not fixed.*

A TRIANGLE drama, a picture which pleasantly avoids unnecessary sex issues. The interesting story is strengthened by the soundness of its acting and the modernity of its backgrounds. The broadcasting detail is responsible for bright by-play—which cunningly amplifies the film's shrewd psychology and turns its clever situations into strong and attractive popular entertainment. Very good general booking.

**Story.**—Connie Riley, singer in a Panama café, meets Bradley, head of a New York broadcasting company, and so interests him that he reluctantly agrees to give her husband, Chick, a vaudeville performer, an audition. Chick luckily proves a success, but soon suffers from a swollen head, and falls for the flattery of a society girl. His disgusting conduct eventually causes him to lose his job, and he divorces Connie. She returns dejected to Panama, but Bradley follows her, and she finds solace in his love.

**Acting.**—Helen Twelvetrees gives an intelligent and appealing study as Connie. Wallace Ford is excellent as Chick, and cleverly suggests the mentality of the dumb trouper, and Victor Jory is quiet, polished and effective as Bradley. All the supporting rôles are competently filled

**Production.**—The devotion of the wife to the worthless entertainer has gentle poignancy, her honourable friendship with the broadcasting chief is responsible for tender romance, while the colossal conceit and downfall of the husband is mirrored in shrewd detail, resulting at times in moments of rich humour. The conventional threads of the plot are so cunningly woven that the picture has a dramatic vigour that makes for popular success.

**Settings and Photography.**—The Panama sequences are picturesque, the interiors lavish, and the broadcasting sequences are alive with talent and illuminating detail. Lighting and photography are very good.

**Points of Appeal.**—Intriguing story, human interest, excellent characterisation and strong cast, crisp humour, rich detail, and good title.

## Her Imaginary Lover

*Warner. British (U). Directed by George King. Featuring Laura La Plante, Percy Marmont and Lady Tree.* 5,992 *feet. Released February* 26, 1934.

FARCICAL comedy, suggested by a novel by A. E. W. Mason, which scores many a laugh with the conventional complexities of its rather transparent plot. George King has introduced many bright, original touches, and makes the most of his attractive star and capable English supporting players. Harmless, delightful fun, a suitable second feature for family and popular houses.

**Story.**—Celia, a young American girl, inherits a fortune, and is invited to England by distant relatives, Aunt Lydia, her son, Raleigh-Raleigh, and Grandma. Aunt Lydia schemes to marry Celia to Raleigh, but she forestalls him by telling him that she is already engaged, and Grandma, who has her sympathy, manufactures an aristocratic suitor. The name employed, Lord Michael of Ware, however, happens to be that of a living person, and the simple complications that arise provide the fun.

**Acting.**—Laura La Plante is a spirited and likeable Celia, Lady Tree is excellent as Grandma, Emily Fitzroy is good as Aunt Lydia, Roland Culver is effective as the sly Raleigh, and Percy Marmont, always the little gentleman, is adequate as Lord Michael.

**Production.**—Although this is typical stage farce, quite a good amount of fun is extracted from the plot. The team work is admirable, and the direction displays sufficient imagination to allow the gags to follow through and cloak the obvious.

The humour is clean and typically English, and should form good contrast on the average two-feature programme.

**Settings and Photography.**—The American and English atmospheres are convincing. Adequate pace is maintained throughout the film.

**Points of Appeal.**—Spirited, homely story, good cast, clean humour, simple romance, sound direction and presentation.

## Night Flight

*M-G-M. American (A). Directed by Clarence Brown. Featuring John Barrymore, Helen Hayes, Clark Gable, and all-star cast.* 7,639 *feet. Released March* 5, 1934.

SPECTACULAR, all-star flying drama, which depicts the triumphant march of civil aviation and builds an inspiring documentary story around the inauguration of a night flying service across the South American continent. The narrative is a trifle episodic, and emotional interest is at times submerged in a wealth of technical detail, but the bold sweep of the production and its fine aerial thrills provide sound popular entertainment. Good general booking, with inestimable box-office value in its cast.

**Story.**—Riviere, ruthless head of an aviation company, determines to establish a night mail service. The odds against his success are terrific, but even the loss of a 'plane, with its pilot and observer, does not deter him, and the importance of his ultimate success is illustrated in the manner in which a child's life is saved by the timely arrival of serum from across the South American continent.

**Acting.**—John Barrymore displays strong determination and character as Riviere, and is the driving force behind the drama. Helen Hayes brings tender emotional interest for a brief moment as the wife of the pilot who is killed, and Clark Gable, Lionel Barrymore, Robert Montgomery, Myrna Loy, William Gargan and C. Henry Gordon, who fill what can only be termed minor rôles with distinction, measurably increase the film's appeal by their presence in the cast.

**Production.**—The indomitable courage of the men of vision who have made the civil aviation possible is vividly depicted with authentic and painstaking detail. The production work is brilliant, and the aerial thrills, representing the hazards faced by the pilots, are gripping and inspiring. The emotional side of the picture, although human and logical, is somewhat lacking in dramatic impetus. The film, with its flawless detail, is nevertheless an outstanding achievement, capably interpreted by players of unquestionable box-office calibre, who, by their ability, have garbed fact in the cloak of poular entertainment.

**Settings and Photography.**—The settings showing the organisation behind the flying service commands concentration and interest. The actual flying scenes are handled with superb showmanship, and lighting and photography are excellent.

**Points of Appeal.**—Inspiring theme, brilliant technical execution, fine flying thrills, painstaking and convincing detail, human touches, and box-office cast.

## Enemy of the Police

*Warner. British (A). Directed by George King. Featuring John Stuart, A. Bromley Davenport and Violet Fairbrother.* 4,676 *feet. Release date not fixed.*

THIN comedy's many hackneyed situations carried to length. There is, however, a popular and capable cast who do their best to overcome the story's limitations. Quota booking for the uncritical.

**Story.**—John Meakin, secretary of a social reform society, is entangled in a police chase and is handcuffed to one of the fugitives with instructions to guard him. The criminal, stronger willed than John, takes him along to an associate who has a key, and John later finds himself adrift wearing the handcuffs. From this predicament he is released by Lady Salterton, a criminal reform specialist, who prescribes a course of treatment. After various escapades he learns that the servants of the house, all crooks, are planning to rob Lady Salterton, but he is able to prevent this in time.

**Acting.**—The rôle of the meek secretary is capably undertaken by John Stuart, A. Bromley Davenport gives a good portrayal as the pompous reform president, and Violet Fairbrother is well cast as Lady Salterton. The rest of the cast are adequate.

**Production.**—The weak story does not provide the players with many opportunities of displaying their talent, but they make the most of the material at their command. The direction carries most of the situations to excessive length, and the humour becomes forced.

**Settings and Photography.**—The house interiors are well furnished and lighted, and the camera work adequate.

**Points of Appeal.**—Light comedy, popular star, quota angle

## Bombshell

*M-G-M. American (A). Directed by Victor Fleming. Featuring Jean Harlow, Lee Tracy and Frank Morgan.* 8,500 *feet. Release date not fixed.*

HIGH pressure satirical Hollywood comedy, owing much of its brightness and cleverness to the brilliant central characterisation contributed by Jean Harlow, who, by her bright work, firmly establishes herself in stardom. The opening scenes are a trifle verbose, but once the theme is firmly established, things take a lively turn, and swift action is then accompanied by moment of brilliant satire, robust wit, and devastating wisecracks, set in a flawless and fascinating atmosphere. An entertainment that forms a happy compromise between the highbrow and the lowbrow.

**Story.**—Lola, a temperamental and tremendously popular film star, renowned for her full quota of "It," is continuously bothered by her parasitical father and brother, and Space, her over-exuberant Press agent who, in the course of his work, saves her from one of her foolish whims. She believes that she is in love with a Marquis, but, thanks to Space, soon has her illusion shattered. She then goes all maternal and desires to adopt a baby, but again Space saves her in the nick of time. She next attempts to break her contract and express her personality in isolation, but Space is again the man of the moment, and he brings her back to earth and work by a wicked ruse.

**Acting.**—Jean Harlow expresses the varying moods of a tough but temperamental film star who goes "ritzy" cleverly, and makes cruel, but great sport, of the famous film star, best left to the imagination, on whom her parody is based. Lee Tracy is tireless as Space, and is rapid in his speech, Frank Morgan is immense as the star's parasitical Pop, and Pat O'Brien, Franchot Tone, and a host of other well-known players caricature with rare skill in support.

**Production.**—This speedy comedy is not just a bombshell, it is a veritable barrage of romance, with action, broad humour, and wicked satire. Hollywood ballyhoo is blown to smithereens by the hectic pace and cleverness of the picture, and its de-bunking is carried out with a true regard for showmanship that makes for riotous entertainment.

**Settings and Photography.**—Every phase of the film star's professional and private life is generously depicted, the wealth of detail and the lavishness of the presentation making for perfect atmosphere. Lighting and photography are excellent.

**Points of Appeal.**—Novel subject, clever treatment, wicked satire, robust comedy, popular romance, excellent presentation, outstanding work by box-office star, and flawless support.

## Strike it Rich

*British Lion. British (U). Directed by Leslie Hiscott. Featuring George Gee, Gina Malo and David Burnaby.* 6,500 *feet. Release date not fixed.*

BRIGHT British farcical comedy, with incidental music, song and dance, the mixed ingredients of which are held firmly together by the versatility and resourcefulness of George Gee, who extracts from the medley a full complement of laughs. The supporting cast is deprived of the chances of the star, but the players nevertheless represent a useful team, and the breezy situations are backed up by good technical work. Altogether attractive British comedy entertainment, the humour of which can be depended upon to please the popular and industrial publics.

**Story.**—Eddie Smart, a timid clerk employed by the Sprouto Hair Restorer Co., consults a wily phrenologist, and is informed that he is a Napoleon of finance. He is willing to believe it, and returns to the office a different personality, but little knows that his bravado is tolerated because he is suspected of being the heir to the senior partnership. He assumes control while the boss is away ill, and is kidded into cornering the nutmeg market. His excursion into high finance nearly ends disastrously, but is saved from his folly at the last moment by the head of the laboratory, who announces the nutmeg essence is the one ingredient necessary to establish the infallibility of their new hair restorer.

**Acting.**—George Gee is always on parade, and his experience and versatility averts every danger of the entertainment flagging. Gino Malo, David Burnaby, Betty Astell and Ernest Sefton represent the supporting team and make the most of their slender chances.

**Production.**—This comedy covers a wide field from broad farce to musical comedy and Ruritanian extravaganza, and links its varied entertainment together by means of a slight, but nevertheless bright, story. George Gee provides a sturdy pivot, and by his easy versatility keeps the fun at a steady tempo. The picture is not devised for the consumption of high-class audiences, but its shrewd concession to the masses should ensure its success in popular areas.

**Settings and Photography.**—Office, domestic and night-club interiors furnish good backgrounds, while the interpolation of song and dance adds to the gaiety of the happenings without retarding the action or disturbing the continuity. Lighting and photography are good.

**Points of Appeal.**—Sterling work by star, clean fun, bright tunes, clever dancing, and good support and presentation.

## Smithy

*Warner. British (A). Directed by George King. Featuring Edmund Gwenn, Peggy Novak and D. A. Clarke Smith.* 4,899 *feet. Release date not fixed.*

PLEASANT comedy on a popular theme, with Edmund Gwenn in the rôle of a stockbroker's clerk who breaks the monotony of his existence with one glorious night of freedom. A capable cast give the principal good support, and the picture should do well in most houses. Useful light supporting offering.

**Story.**—John Smith, a clerk with a lively imagination, is told by a salesman that he only needs a little confidence to make him a £10,000 a year man. Smithy's office colleagues overhear a fragment of the conversation, and assume he has inherited a fortune. He is fêted by the boss and taken about town, and a hectic day ends with his meeting Jane, a cabaret singer. The morning brings a showdown, and an enraged boss and family turn Smithy into the streets, but by a stroke of good fortune he finds himself the winner of a £2,000 competition.

**Acting.**—Edmund Gwenn gives an excellent characterisation in the rôle of Smithy and invests the part with natural humour. Peggy Novak is good as Jane, and D. A. Clarke Smith, Clifford Heatherley, Violet Compton, Charles Hickman and Eve Gray are useful in support.

**Production.**—The plot is put over in an entertaining manner by a well-selected cast, and the many amusing situations are competently handled by George King.

**Settings and Photography.**—An afternoon at the races, a cabaret entertainment, office and suburban home scenes are well lighted and suitably photographed.

**Points of Appeal.**—Bright story, amusing situations, good performance by star and support.

## Brief Moment

*Columbia. American (U). Directed by David Burton. Featuring Carole Lombard, Gene Raymond and Monroe Owsley.* 6,231 *feet. Release date not fixed.*

A QUIET, unhurried marital drama, which covers a familiar route, but provides de luxe travel. The development possesses sound emotional interest and strong feminine appeal, both of which are based on a firm foundation. The individual acting is particularly good, and the production qualities superlative. Very good programme booking, especially for the better-class halls.

**Story.**—Abby Fane, an attractive and talented cabaret singer, marries Rodney Deane, a wealthy youth, much to the chagrin of his snobbish family. He turns out to be the complete idler, and has a good ally in Sig, his worthless friend. When he breaks his promise to Abby to go to work, she leaves him in disgust, but the jolt has the desired effect, and he soon gets busy to earn her respect.

**Acting.**—Carole Lombard dresses well, cultivates the Garbo drawl, and is altogether most intelligent and alluring as Abby. Gene Raymond draws a character of likeable weakness as Rodney, Monroe Owsley is excellent as Sig, and Reginald Mason, Theresa Maxwell Conover and Florence Britton contribute first-class support.

**Production.**—The importance of a woman's inspiration in a man's life is the object of the theme, and it is expressed intelligently and in the terms of popular entertainment. The plan of campaign is obvious, but the cleverness of the direction, and the smooth force behind the acting provokes very real human interest in the situations.

**Settings and Photography.**—Night club and apartment scenes predominate, and both are lavishly dressed.

**Points of Appeal.**—Interesting, human story, polished acting, smooth development, neat direction, and luxurious mounting.

## Love, Honour and Oh! Baby

*Universal. American (A). Directed by Eddie Buzzell. Featuring Slim Summerville, Zasu Pitts and Verree Teasdale.* 5,460 *feet. Release date not fixed.*

HILARIOUS comedy in which the popular Summerville-Pitts team score another success with a breach of promise plot. The direction keeps the story, with its bright and somewhat broad dialogue and breezy incidents, moving at a good speed to a humorous court scene climax. The co-stars and rest of the cast work well together in the many amusing situations, and the picture provides a lively light entertainment for the masses.

**Story.**—Connie plans to compromise a banker, Ogden, in order to get her lover, Mark Reed, a lawyer, a case. Ogden falls for Connie's charms and arranges a little trip, but when Mark learns of the arrangement he is furious. With the aid of Connie's family he plans to teach Ogden a lesson by framing a case upon him. After many complications they finally get Ogden in a compromising situation, and the ensuing breach of promise case court scene provides the good climax.

**Acting.**—The Slim Summerville and Zasu Pitts comedy team are in great form in this picture, which admirably suits their style, and together with George Barbier as Ogden, Lucille Gleason, Verree Teasdale and Donald Meek as Connie's family, they get the utmost comedy out of the story.

**Production.**—The direction keeps the action moving at a good pace to the court scene, and the dialogue throughout is bright, although a trifle on the raw side. The picture should find a ready acceptance from the masses.

**Settings and Photography.**—Flat interiors, business offices, and the court sequence are well lighted and photographed.

**Points of Appeal.**—Good low comedy story, popular co-stars and supporting team, and brisk action.

## Police Car 17

*Columbia. American (A). Directed by Lambert Hillyer. Featuring Tim McCoy, Evalyn Knapp and Edwin Maxwell.* 5,210 *feet. Release date not fixed.*

CONVENTIONAL melodrama of the American radio patrol, a tabloid serial which compresses all the popular ingredients within its convenient length. Tim McCoy keeps the entertainment at a hectic tempo by his smashing fisticuffs. A picture with a real kick in it, one that conceals its artlessness and plants it firmly in the second-feature category.

**Story.**—Tim Conlon, a patrol man, makes the acquaintance of Helen Regan, daughter of Dan Regan, a police officer suffering from severe injuries received while capturing Standish, a ruthless bandit. Standish escapes from gaol, bent upon revenge, and kidnaps Helen and Regan, but Tim saves them, after much hectic excitement, and has no difficulty in winning Helen's admiration and love.

**Acting.**—Tim McCoy proves that his personality and talent are not restricted to Westerns, and has no difficulty in putting up a lively and convincing performance as Conlon. Evalyn Knapp is a pleasing heroine, and Edwin Maxwell a deep dyed villain of the old school. The supporting rôles are in the safe hands of Wallace Clark, Harold Huber and De Witt Jennings.

**Production.**—Here is a high-pressure melodrama with a punch and popularity of the serial, without its length. The development is, of course, obvious, the pace of the film, its hectic situations and rousing fisticuffs carry it along and enable it to provide robust entertainment, cunningly attuned to the tastes of the masses.

**Settings and Photography.**—The domestic and police department detail are convincing, and furnish the necessary atmosphere, while the events that lead to the ambushing of the killer and his ultimate death provide the necessary thrills. Technical qualities are good.

**Points of Appeal.**—Hectic story, rapid development, good characterisation, thick-ear thrills, and [illegible] treatment.

*Jean Harlow, Lee Tracy and Frank Morgan have the leading parts in the M-G-M picture BOMBSHELL, reviewed on this page*

ARE YOU THE WORM YOU THINK YOU ARE?

GEORG GEE thinks it over in "STRIKE IT RICH," the British Lion Film reviewed in this issue.

# " Henry VIII " Broadway Success

## R K O Theatre Run to Continue for Several More Weeks

### RECORD FIGURE PAID FOR PREMIERE SHOWING

*(From our American Correspondent)*

THE biggest topic conversation along Broadway is still the success of "Henry VIII." At present the possibilities are for several weeks at the famous playhouse before it is sent to the smaller houses.

I asked why it was not put into a special house on Broadway at a two-dollar admission and was given several reasons. First of all, every single theatre on Broadway is occupied at present. Not by legitimate attractions, as in former years, but housing pictures (a number of the very cheap variety) and even burlesque. Last year there were many available theatres.

It was thought, too, by United Artists that the Radio house would lend greater prestige to the great British film than the Rivoli Theatre, which is controlled by United Artists. The great amount of their product would limit the engagement of "Henry VIII."

I hear also that the amount paid by RKO for the first run is the largest in the history of recent showings.

It was interesting to note the reaction of an American audience to the picture which Korda made with such cleverness. The acting was superb, photography and sound of the highest order—but all this has been told many times before. The papers were most enthusiastic over the production, and those of us who are interested in British films e greatly pleased, hoping that a few more pictures as good—or nearly so—may be sent to us.

**Paramount's Winner**

Mae West's new picture, "I'm No Angel," opened the day after the Radio Music Hall première. Such crowds had never been seen at the Paramount. No figures available as yet, but they will be very large. It is impossible for a British public to understand Miss West's popularity; the fact remains that she is one of the biggest draws in pictures at this time.

Strange that three of the principal money-makers feature players from the legitimate stage who are neither young, beautiful nor ve well known in stage history but who s success to every film with which they associated.

**ie—**

rie Dressler in "Dinner at Eight" is most popular person in the studio. A ner was tendered her this past week for ch the tickets were $11 a couple, the eeds to go to a very pet charity of hers e Actors' Dinner Club, which feeds eral hundred needy members of the prosion each night. There were more than present, and the tributes and complinents were sincere and fitted her talents d disposition.

Yet, in responding to them, Miss Dressler ondered who this person was about whom veryone was talking—" It couldn't be me," he said!

Miss Dressler has just left for the Coast o begin work on "Living in a Big Way," ith Jean Harlow. Later she will make "Mrs. Van Kleek," the Elinor Mordaunt story. Previews of "Christopher Bean," Miss Dressler's recently completed picture, have been greatly praised. The picture will e shown soon.

Laughton, Dressler, West—three names to onjure with for box-office returns.

**—And George**

George Arliss was in town between London and Hollywood. He said that he will make two for Twentieth Century, through its United Artist release. The first is an historical along the lines of his other portrayals of famous figures of history. The character will be the first Rothschild and the story will deal with the foundation of the famous house. Mr. Arliss will play the original Rothschild and then his son, who founded the English branch. The most important episode will deal with the Napoleonic Wars and Waterloo, with historic incidents portrayed.

Later, Mr. Arliss may make a melodrama, as yet untitled. Next spring, when he visits London, there is a possibility of a series of stage revivals and a British-made picture. If there is time before Mr. Arliss sails to London, he may arrange some revivals for Broadway also.

Ronald Colman, according to rumour, will make a picture with Alexander Korda soon.

**New Production Plans**

Paramount has bought several song hits of the present day which will be used in their productions. "Who's Afraid of the Big Bad Wolf," from Walt Disney's "Three Little Pigs," will be used in the coming Marx Brothers' production, "Duck Soup," and "The Last Roundup," from the new Follies, will be transferred to "Border Legion." Prices not quoted, but sure to have been stiff ones.

Warner's have acquired the rights to "The Key," purchasing the screen rights in New York before New York producers had an opportunity to bid for the stage rights. No particulars as to terms or future plans.

**Sinclair and Fox Challenged**

On the ground of alleged libel in "Upton Sinclair Presents William Fox," Rosika Schwimmer has filed suit against the two in the Supreme Court for 100,000 dollars damages, claiming that a reference to her in the biography assails her motives in advocating peace in connection with the celebrated Peace Ship Expedition.

**Roxy's First Roxy**

Once more the courts have decided that Samuel Rothapfel has not the exclusive right to the "Roxy" name. The original theatre may keep it. The Radio City houses will probably be known as RKO Radio City, or some other name.

# CLARK GABLE TO PLAY FOR COLUMBIA

## Starring in Next Frank Capra Production

### WILL HAY SIGNED

**AN important development of Columbia's policy of employing the most brilliant box-office names with front-rank directors is announced this week by Joe Friedman, who states that Harry Cohn has arranged with M-G-M for Clark Gable to play the lead in Columbia's next Frank Capra production.**

In making the announcement, Mr. Friedman told the *Kine.* that the famous Metro-star will be provided with a vehicle which will give ample scope for his great histrionic gifts. Frank Capra, who has been recognised as one of the foremost directors in the States, won enthusiastic acclaim for his direction of "Lady For a Day," in which Columbia made such a sensational debut as an independent renting concern in this country. Capra claims that the new Gable vehicle will eclipse all the previous "bests" of himself and Columbia. The supporting cast will include several star players and, it is claimed, will be one of the most imposing seen in any American offering.

**Will Hay in British Film**

Columbia also announce that they have signed the inimitable Will Hay and his boys for their second British production. This will be Will Hay's first appearance on the screen.

J. FRIEDMAN

For years, the name of Will Hay has topped the bill and proved a wonderful box-office draw at all the leading "halls" in London and the important provincial towns, a value that the broadcasting authorities were not slow to appreciate. Columbia's adroitness in persuading this ever-popular mirth-maker to appear in their next British picture will mean that millions will be enabled to see as well as hear one of the most popular "stars of the air."

**A Borzage Epic**

Acclaimed in Hollywood as the two finest films to emanate from the Columbia studios, "Man's Castle" and "Two in a Million" are to be shown shortly to the Trade.

Spencer Tracy and Loretta Young have the leading rôles in "Man's Castle," which is Frank Borzage's first Columbia production, and is considered the greatest film that he has ever made. Remembering that four of Borzage's previous pictures were chosen as the best of their respective years and that his "Seventh Heaven" was acknowledged as the epic of the silent era, such praise ranks "Man's Castle" as a masterpiece.

Out of the sordid surroundings of a dilapidated community of down-and-outs inhabiting a dirty little tin-shanty town, Borzage, aided by the superb portrayals of an extremely competent cast, produces a thrilling and emotional drama. In support of the leads are Glenda Farrell, Walter Connolly, Arthur Hohl, and Marjorie Rambeau, with some more wonderful character acting from the prodigy, Dickie Moore, enhancing the entertainment.

**Boarding-house Drama**

"Two in a Million" is a "Grand Hotel" of the middle class. Five separate episodes, built round the lives of the occupants of a boarding-house, are running continuously, combining to make an intensely human and powerful drama.

In a strong cast which includes Dorothy Tree, Wallace Ford, Mary Carlisle, Walter Byron, Walter Connolly, and Louise Carter, the brilliant debut by Columbia's latest "discovery," Dorothy Tree, is supreme. She is a former Broadway "star" and was about to embark on an Europe-bound liner, when the offer of a long-term contract from Columbia came along, causing her to cancel her passage at the last minute. She is particularly capable in emotional rôles, and Columbia could not have offered her a finer opening vehicle than this masterly production.

"Two in a Million," depicting graphically the private lives of a typical boarding household, is rich in dialogue and is conspicuous for the realism of its settings. Albert Rogell directed this film, which, with "Man's Castle," it is claimed, can be safely assessed as two more Columbia winners.

**Reginald Denny in "Heavy" Role**

Reginald Denny, the hero of so many films, will play the principal "menace" rôle in Columbia's new mystery drama, "Fog," which is now in production. Donald Cook and Mary Brian have the leading rôles in the film, under the direction of Al Rogell.

**Authoress Writes Father's Life for Screen**

Columbia's new film, "Take the Witness," should result in a drama that touches the very peak of realism. It is being prepared for the screen by Adela Rogers St. John from a biographical novel about her father, the late Earl Rogers, one of the most famous criminal lawyers in America. Miss St. John has written many successful screen plays, notably "A Free Soul" and "What Price Hollywood?"

**Police Drama**

Another documentary drama features June Collyer, who returns to the screen after an absence of more than a year, in "House of Murder," a story based on actual facts from New York police records. It will go into production upon the completion of "Fog," which Al Rogell is now directing.

**Columbia to Open Tokio Office**

Columbia's expansion in the world market continues with the announcement by Jack Cohn, vice-president of the company, that it will shortly open a series of exchanges throughout the Far East. The first of these will be located in Tokio, Japan, and follows closely on the organisation of the company's own exchanges in England and all of Western Europe.

# G.-B. Exploring S. African Market

## Independents Perturbed by Proposal to Open Up Direct Representation

*(From our South African Correspondent)*

THE possibilities of the South African territory have been thoroughly explored by Henry W. Kahn, on behalf of the Fox Film Co. and the Gaumont-British interests.

The original purpose of his visit, it is understood, was to investigate the proposal to open up direct representation in the sub-continent. I am, however, informed by Mr. Kahn that he has decided that African Consolidated Theatres should continue to handle their films for the present. No information is available if any lengthy contract has been signed.

Independent exhibitors are perturbed over this decision.

Mr. Kahn left in the *Warwick Castle* on October 6 for England. He then goes to Calcutta, where he will stay for a few months.

**Radio Chief's Trip**

Another recent visitor who is giving the "once-over" to the territory on behalf of his company is Harry W. Leasins, managing director of Radio Pictures, Paris. During the voyage Mr. Leasins had the misfortune to break a bone in his left foot, and arrived in Johnnesburg on crutches.

**African Consolidated Challenged**

There are rumours of strong opposition being forthcoming in the near future to the monopoly enjoyed in South African film matters by African Consolidated Theatres.

For many years African Theatres, controlled by I. W. Schlesinger, held practically the entire film trade of the country, and the strength of the organisation enabled it for many years successfully to prevent any real competition. One or two concerns certainly challenged Mr. Schlesinger's interests, but with disastrous results.

The formation of Kinemas, Ltd., with strong financial support, proved a serious rival, but even this company was eventually absorbed into the new organisation, African Consolidated Theatres.

Then M-G-M started business, building a fine kinema theatre in Johannesburg, and opening up a film distributing circuit. Two more concerns are now in the market, British and Universal Pictures, Ltd., and American Film Distributors.

That particular attention is being paid to this country is a fact, and it is expected that within the near future there will be important developments.

**Johannesburg's New Kinema**

The Colosseum, African Consolidated Theatres' latest and most magnificent kinema, was officially opened on October 4 by General Smuts. The theatre has a frontage of 207 ft., with a depth of 145 ft. The building has a good exterior, and the interior is artistically worked out in designs that give an atmospheric effect, with a clever illusion of an open sky. The comfort of patrons has been considered. Cloak and toilet rooms, a cosmetic lounge for ladies, and a bar lounge for the men. The proscenium opening is 60 ft. wide and 30 ft. high, with a stage height of over 70 ft. The seating capacity is 2,000 to 3,000.

The opening feature was "The Rome Express."

H. Lyell-Tayler, the general manager of African Consolidated Theatres, who is a brilliant musician, is conducting the symphony orchestra at the Colosseum.

**Coloured People Protest**

The coloured people of Cape Town are incensed against suggestions that dramas of sex appeal and others be deleted from the programmes shown at coloured kinemas, and that cartoons, etc., only be screened.

**Municipal Kinema**

The Town Council of Worcester (Cape Colony) have decided to carry on its own kinema in the proposed new Town Hall. Arrangements have been made with a Johannesburg film company to supply programmes and instal talkie apparatus.

**"Sanders of the River"**

The advance guard of the London Film Company, Limited, is now located at Kampala, Uganda, East Africa, making final arrangements for filming the late Edgar Wallace's book. The scenes will be taken in the Lake Nabugabo area. It was here that several scenes for "Trader Horn" were shot.

# "THE WAY TO LOVE"

## New Chevalier Film for Carlton

John Cecil Graham, managing director of Paramount Film Service, Ltd., announces that "The Way to Love," Maurice Chevalier's new starring production, will be presented for a special season at the Carlton Theatre, Haymarket, commencing on Thursday, November 9.

The premiere of this new Chevalier production is of especial interest in that it is the first of the star's productions in his new "down-to-earth" style—a departure from the purely light romantic characterisation he has adopted in his most recent films. In some ways it is a reversal to his "Innocents of Paris" manner, which proved to be one of the biggest box-office successes among the early talking films.

This time the picture has a modern romantic theme with a realistic locale—Paris of to-day—with the star as an ambitious guide.

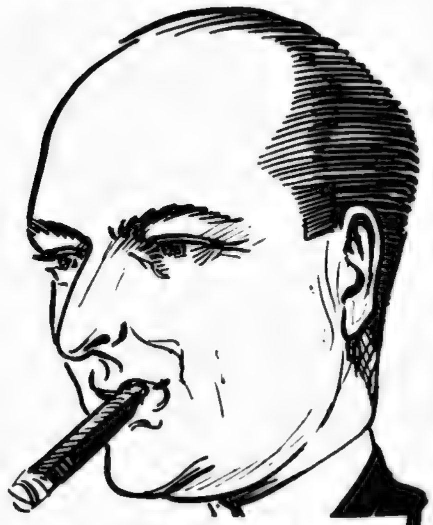
Ann Dvorak is Chevalier's new leading lady, and the cast also includes Edward Everett Horton.

Norman Taurog, who made the previous big Chevalier success, "A Bedtime Story," directed "The Way to Love."

**FIRST NATIONAL'S**

**PRESENTS**

# First National
# Show



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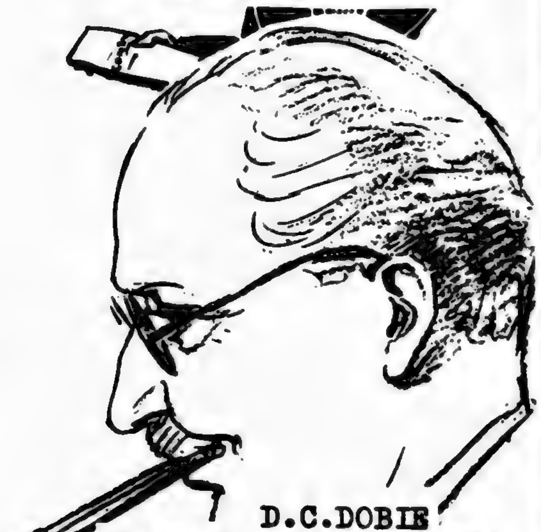

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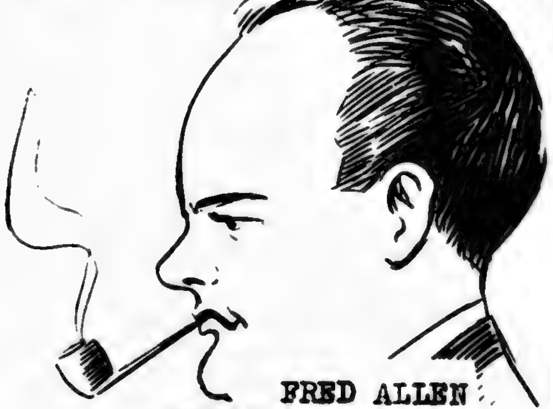

FRED ALLEN
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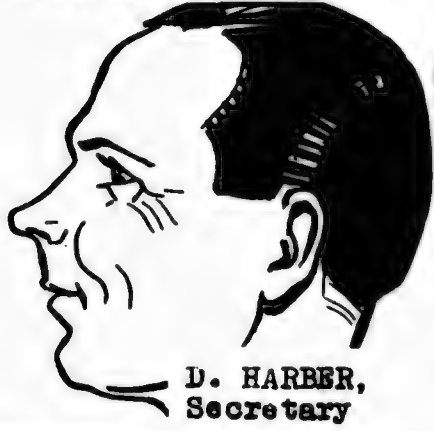
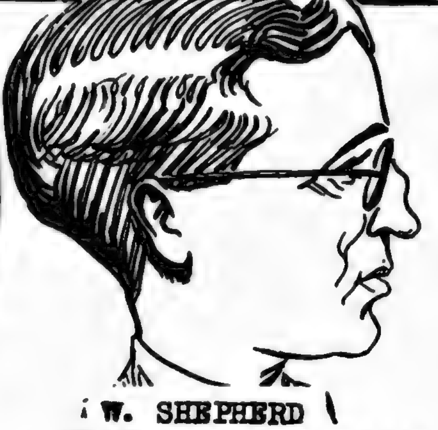


D. HARBER,
Secretary



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A Two-Reel Broadway Brevity
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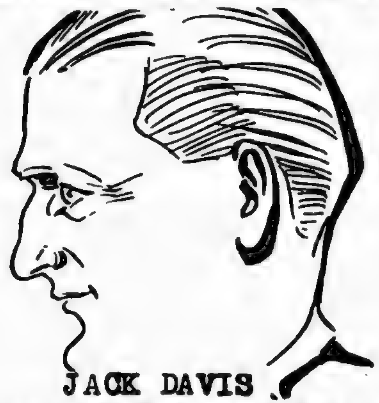
Circuits Sales Controller



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WALLY PRIDE

M. ALLAN

ERNIE KRAIKE

J. THOMAS

[redacted]

H. SEEDS

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First
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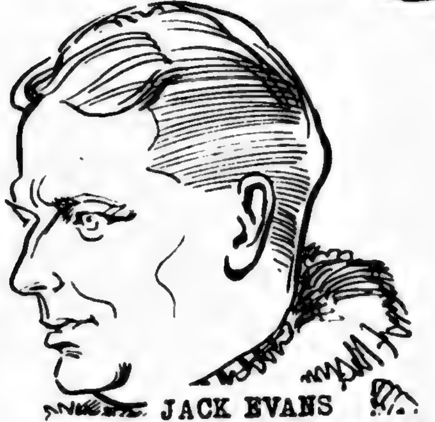
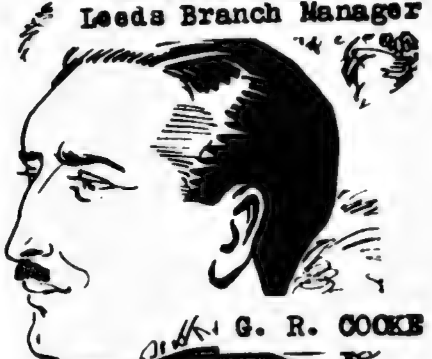


JACK EVANS
Leeds Branch Manager



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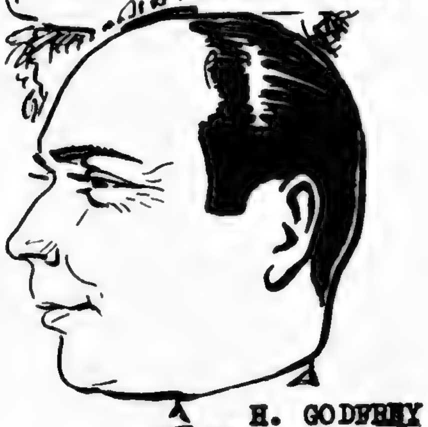

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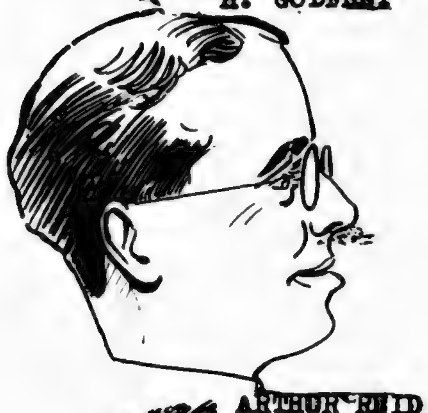

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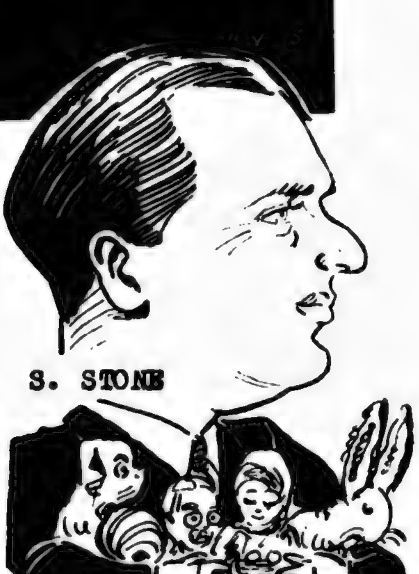
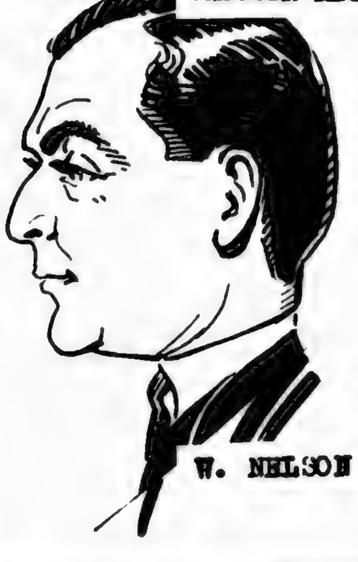


S. STONE



W. NELSON

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**FIRST NATIONA**
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# First Nation
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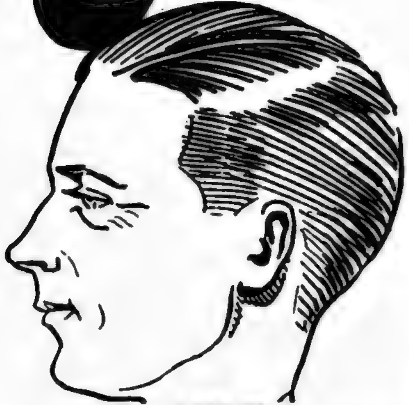

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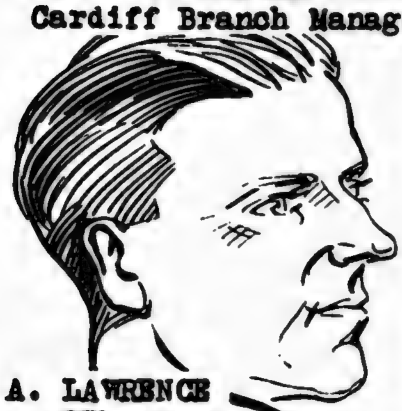
Cardiff Branch Manager



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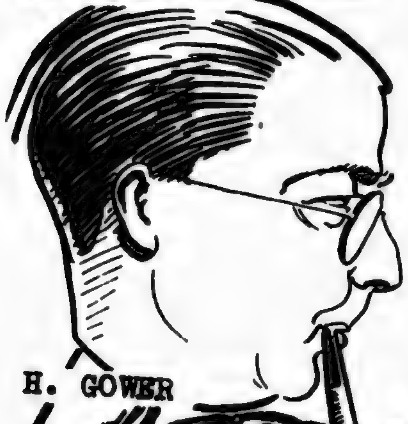
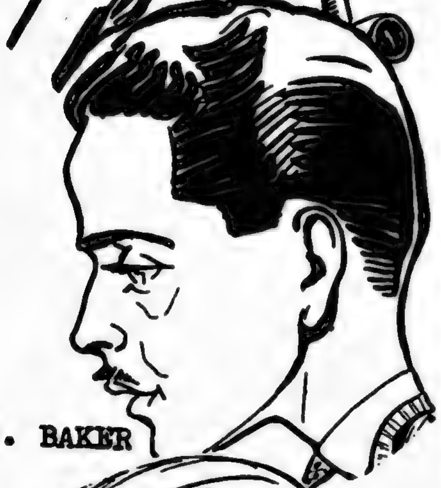


H. GOWER



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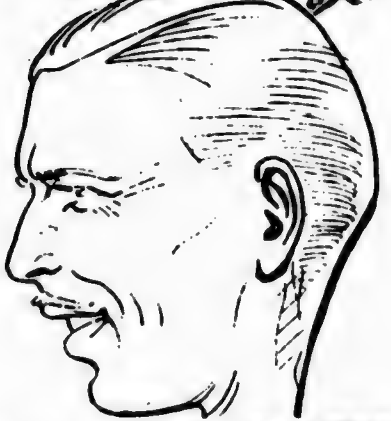

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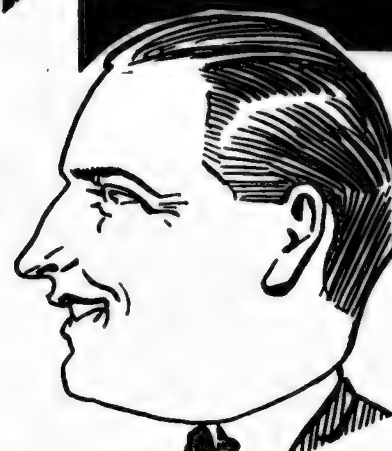

CARL SHAAK

First National Pictures

**FIRST NATIONAL**

**"NOTHING BUT THE TOOTH"**

**A Two-Reel Big "V" Comedy**

**featuring**

**JACK HALEY**

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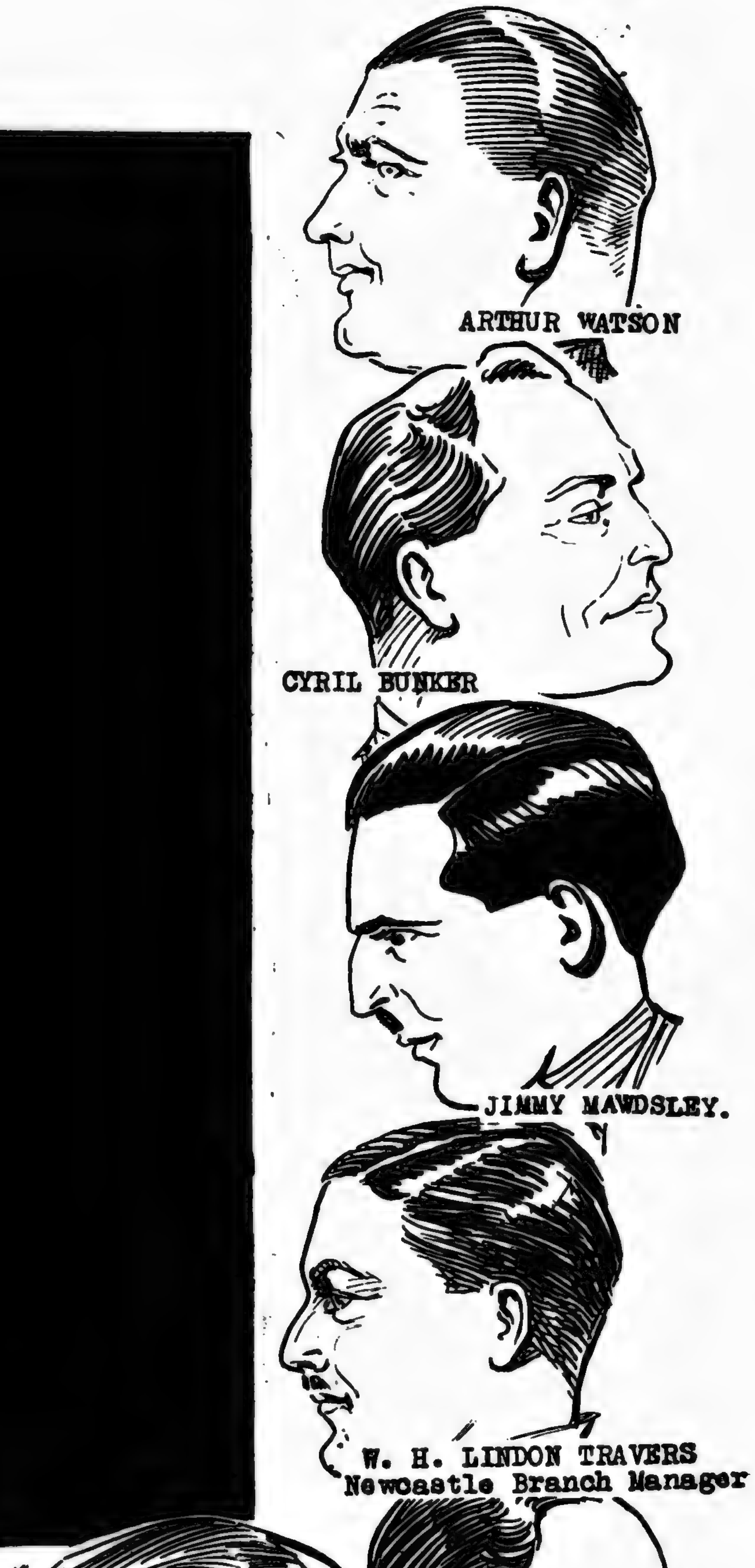
ARTHUR WATSON
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JIMMY MAWDSLEY.
W. H. LINDON TRAVERS
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First National Pictures

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**"BARBER SHOP BLUES"**

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# "HAVANA WIDOWS"

*A brilliant comedy cast has been selected by First National to interpret HAVANA WIDOWS, which is to be Trade shown on Wednesday, November 8, at the Cambridge Theatre, at 3 p.m. The players in this delicious comedy include Joan Blondell, Glenda Farrell, Guy Kibbee, Lyle Talbot and Frank McHugh*

# FIRST NATIONAL'S TRADE SHOW WEEK

## Wide Variety of Stories and Big Star Casts

THE prediction that the forthcoming [illegible] would be an exceptionally busy [illegible] for First National made by D. E. [illegible]ffiths, the company's managing director, at the recent Conference with his sales fo[illegible] at Blackpool, is rapidly being justified.

Already First National has a very attractive line-[illegible] of product Trade shown and set for release during the opening months of the forthcoming year, and now new pictures are arriving from Burbank and Teddington with such rapidity that it has been found necessary to hold no less than four Trade shows in London in one week.

During this time, First National will screen a quartette of great box-office pictures covering a wide variety of stories and with big star values.

### Chatterton with Brent

In an advance review of Ruth Chatterton's latest starring vehicle, "Female," the well-known American Trade journal, the *Motion Picture Herald*, states:—

"It is a surprise package. It is not gigantic; it is smart, clean, clever, genuine entertainment every foot of the way. It should catch the fancy of the sophisticates as well as the gallery gang as both big city and small town fare. The picture has the stuff that interests the women keenly, and should please the men folk. There's colour, punch in practically every sequence, giving it speedy tempo."

Such an excellent review leaves little room for doubt that this great star is giving the box-office a picture that will more than fill the bill.

The picture has been lavishly mounted with all the customary beauty such as goes to the making of all First National pictures, and was directed by William Dieterle, who made his first hit under the First National banner several seasons ago by filming Richard Barthelmess' vehicle, "The Last Flight." Dieterle has invested the picture with a variety of novelties in technique that have greatly enhanced its dramatic value.

### A Forceful Cast

Supporting Ruth Chatterton in "Female" is George Brent, who has previously appeared with his star-wife in such pictures as "The Rich Are Always With Us," "The Crash" and "Lilly Turner." The remaining members of the cast form a very powerful contingent, such as Philip Faversham, Ruth Donnelly, Laura Hope Crews, Johnny Mack Brown, Lois Wilson, Gavin Gordon, Huey White, Sterling Holloway, and Walter Walker. The picture is based on the best-selling novel by Donald Henderson Clarke.

It has been arranged to present Ruth Chatterton in "Female" at the Cambridge Theatre on Tuesday next, November 7, at 3 p.m.

### "Havana Widows"

The ever-increasing demand for first-rate comedy features is one of the most significant points of the current season, and in order to balance their programme with plenty of light material for the widest popular consumption, First National has embarked upon a succession of unusual and intriguing comedies.

The first of these is "Havana Widows," a title which indicates clearly the fun-filled nature of the subject. The cast is particularly strong in popular box-office names, and is headed by Joan Blondell, fresh from her recent successes in "Blondie Johnson" and "Gold Diggers of 1933"; Glenda Farrell, who made such a hit as the alimony-seeking wife in "Bureau of Missing Persons"; Guy Kibbee, surely one of the best-liked character comedians on the screen; Lyle Talbot, who has made considerable strides under First National direction; Allen Jenkins; Frank McHugh, and Ruth Donnelly are all prominent in a team brimming with comedy talent.

"Havana Widows" has a quick-fire story which is declared to have a greater number of laugh lines than any feature offered by First National for a very long time. The story deals with a pair of gold-digging show girls who make the famous holiday resort in the Pacific their playground and hunting ground.

Ray Enright directed "Havana Widows," which, apart from the players already named, includes in the cast Hobart Cavanagh, Ralph Ince, George Cooper, Maude Eburne, Charles Wilson and Garry Owen.

The picture will be Trade shown at the Cambridge Theatre on Wednesday next, November 8, at 3 p.m., and the Trade is urged to make a particular note of this date.

### "Football Coach"

For a variety of reasons, First National's "Football Coach" should claim a very considerable amount of attention from all sections of the Trade and the public.

It marks the return to the screen of Ann Dvorak after a very long period of absence, and according to reports, this popular star, who was last seen in the First National musical, "The Crooner," returns to make an instant hit with one of her best screen performances. Opposite her is Pat O'Brien, who was given a long-term contract by First National following his excellent work in "Bureau of Missing Persons."

O'Brien's rôle is that of a great football coach who is engaged to secure the success of a small college team, and how he goes to work and the difficulties he has to contend with forms a fascinating entertainment with many angles of popular appeal.

The Trade show will be held at the Cambridge Theatre on Thursday, November 9, at 3 p.m.

### A Teddington Hit

Following upon the Trade screenings of the preceding pictures, First National will show the latest Teddington story, "The Bermondsey Kid," at the Cambridge Theatre, on Friday, November 10, at 3 p.m.

"The Bermondsey Kid" is believed to be one of the best-produced stories made at the Teddington studios for a long time, and deals with the ring—a subject that has been but rarely attempted by British producers. Its story, furthermore, was written by an authority who is well qualified to bring the subject to the screen in an intriguing way, Bill Evans, the widely read boxing correspondent of the *Star*.

Esmond Knight, whose splendid physique makes him an ideal choice for the leading rôle, is seen as an orphan whose inborn attraction for the prize ring determines him to try his luck for boxing laurels. After a struggle against many setbacks, he succeeds in gaining the hearing of a backer and fulfils his promise, the closing scenes of the picture forming a thrilling depiction of a big fight

Pat Paterson, who has played several popular rôles in Teddington pictures, takes the feminine lead, and in the powerful supporting cast are Ellis Irving, Ernest Sefton, Clifford McLaglen, Syd Crossley, Eve Gray and Winifred Oughton.

*Edward G. Robinson supported by Genevieve Tobin in DARK HAZARD, which First National will shortly Trade show*

*D. E. GRIFFITHS,*
*Managing Director of First National*

## "Wonder Bar" Commences

### Al Jolson Heads Spectacular Cast

LATEST information from the Burbank studios reports that work has been commenced upon the screen production of the great theatrical success, "Wonder Bar," with Al Jolson heading the cast. In its screen form "Wonder Bar" will be an international affair; musical comedy, and night-club stars, gathered from the leading European capitals, as well as a cluster of American stage and screen stars, headed by Al Jolson himself.

Everybody will remember that "Wonder Bar" was the big sensation of a London theatrical season a short time ago, and this success was repeated in New York, Berlin and Paris.

The First National studio authorities are now busy assembling the cast for this production, and the latest information states that Dick Powell and Ricardo Cortez are the latest recruits to the stellar line-up.

First National plans to bring into this picture every outstanding personality on the studio roster, in addition to a large and representative group of every form of talent devoted to public entertainment.

◆

## Dramatic Story in Robinson's Next

### "DARK HAZARD"

A powerful cast of First National's best known supporting players appear with Edward G. Robinson in his latest starring vehicle, "Dark Hazard," due for early Trade screening.

Robinson is supported by Genevieve Tobin, now under long term contract following her successful appearances in "I Loved a Woman" and "Good-bye Again," in the principal feminine rôle. Glenda Farrel, recently seen in "Bureau of Missing Persons," Robert Barrat and Gordon Westcott, both prominent in Richard Barthelmess' "Heroes for Sale," Emma Dunn, Willard Robertson, Henry B. Walthall, Barbar Rogers and Hobart Cavanaugh are also prominent.

"Dark Hazard" is announced as giving Robinson a further opportunity to demonstrate the comedy flair he displayed in "The Little Giant," and was written by W. R. Burnett, author of "Little Cæsar." Alfred E. Green directed.

◆

## RICHARD BARTHELMESS

### "Massacre" Now in Production

Richard Barthelmess' latest starring vehicle for First National, "Massacre," is now in course of production at the Burbank Studios, it is announced.

Advices received in London make it clear that this picture is to be accorded an outstanding treatment, and is scheduled as one of the most arresting of the current line up. Dramatic and vivid incidents in the colourful history of America are stated to be highlights of the picture, with Barthelmess in a more emotional part than he has played for a long time. Ann Dvorak is seen as an Indian girl.

The latest addition to the cast is Dudley Digges, who has appeared in a number of First National successes. Alan Crosland, who directed "The Jazz Singer," has been assigned the direction of "Massacre."

◆

## TRADE PRESENTATION

### THROUGHOUT THE PROVINCES

The First National 1934 Trade Show Week, announced to take place in London, will be duplicated throughout the provinces at Cardiff, Birmingham, Manchester, Liverpool, Leeds, Sheffield, Newcastle and Glasgow. In each of these First National's latest line-up of box-office attractions, "Female," "Havana Widows," "Football Coach," and "Bermondsey Kid" will be Trade shown in rapid succession.

## THREE-REEL SHORTS FROM F.N.

### GREAT LINE UP OF VARIETIES FOR THE NEW SEASON

THREE-REEL short subjects are to play a prominent part in the new line-up of First National and Vitaphone Varieties for the new season, it is announced.

These, which are to be included in the "Broadway Brevities" series, are to be given a far greater star and production value than has hitherto been the case with any shorts, and will help to strengthen First National's programme in the sphere of musical attractions. Dancing girls, new song numbers, elaborate settings, and artistes who have already proved popular favourites will be featured in them, and every effort is to be made to give them the widest general appeal. The "Broadway Brevities" series will also offer a number of two-reel subjects.

### Sixty-four Varieties

Altogether, First National will deliver sixty-four "Varieties" for the ensuing year. Every type of entertainment will be represented, and in many cases names that are associated with feature productions will take part in stories specially written for their particular talents.

There are to be ten of the well-known "Big V" comedy series, and writers have been specially engaged to script original material. These comedies will be two-reelers.

All the most popular and famous dance bands in America are scheduled to appear in the series of "Melody Masters" (one-reel shorts), including the renowned Paul Whiteman.

In the field of travel shorts, a distinct departure is to be made by First National. E. M. Newman's extremely fascinating "World Adventures" will be followed by a series of six "Musical World Journeys" (one reel), in which, besides an intriguing descriptive commentary, there will be featured music representative of the countries and places visited.

### Cartoons

Cartoon shorts continue to prove a foremost attraction in most kinema programmes, and the new series of "Merrie Melodies" will be welcomed. These will comprise thirteen one-reel shorts. Finally, a second series of the interesting "Pepper Pot" novelties is announced, consisting of thirteen one-reel subjects, each of which will offer something fresh, whether in the sphere of interest or entertainment.

◆

## FIRST NATIONAL WEST END SCREENINGS

D. E. Griffiths, the managing director of First National, has arranged for two of his latest productions to be presented in the West End within the next week or so.

These are "Bureau of Missing Persons," featuring Bette Davis, Lewis Stone, Pat O'Brien and Glenda Farrell, and also the new Laura La Plante starring vehicle, "Her Imaginary Lover," just Trade shown.

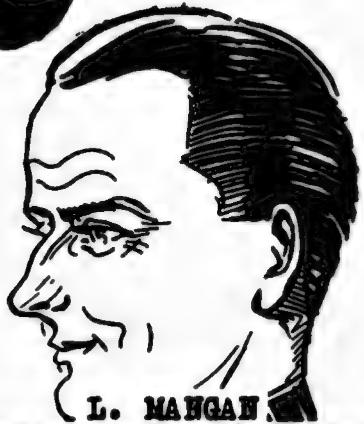
Both these pictures will be screened at the Capitol, Haymarket, the date to be announced.

*Ann Dvorak and Pat O'Brien in COLLEGE COACH, to be Trade Shown on Thursday, November 9*

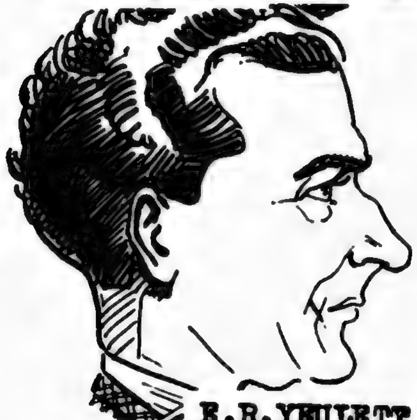
**FIRST NATIONA**

**PRES**

# First Nationa Show



L. MANGAN
Birmingham Branch Manager



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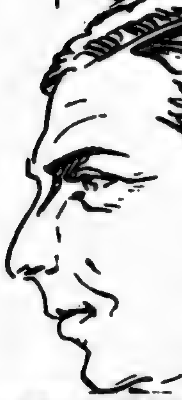

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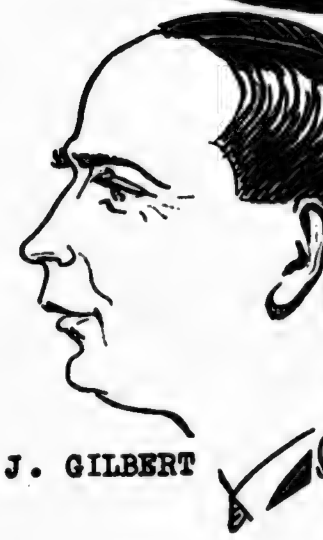

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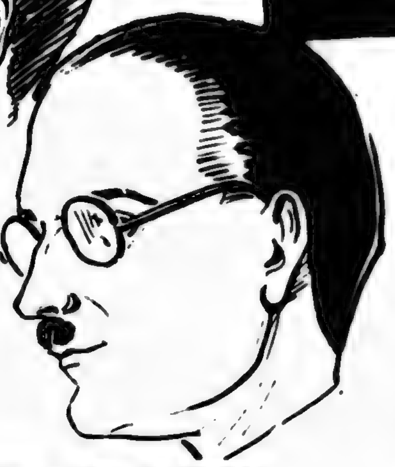
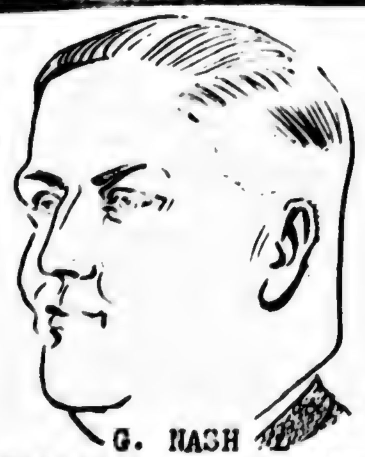


CHARLES SANDERS



G. NASH
Dublin Branch Manager

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BILL EVANS, Boxing Correspon

also

**FIRST NATIONAL AND VIT**

**"SALT WATER DAFFY"**
**A Two-Reel Big "V" Comedy**
featuring
**JACK HALEY**

**"WAL**
**One-R**

**ONA SALES FORCE**

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# al's 1934 Trade
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**an Or nal Story by**
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**WALT R DONALDSON"**
**One-R Pepper Pot Series**
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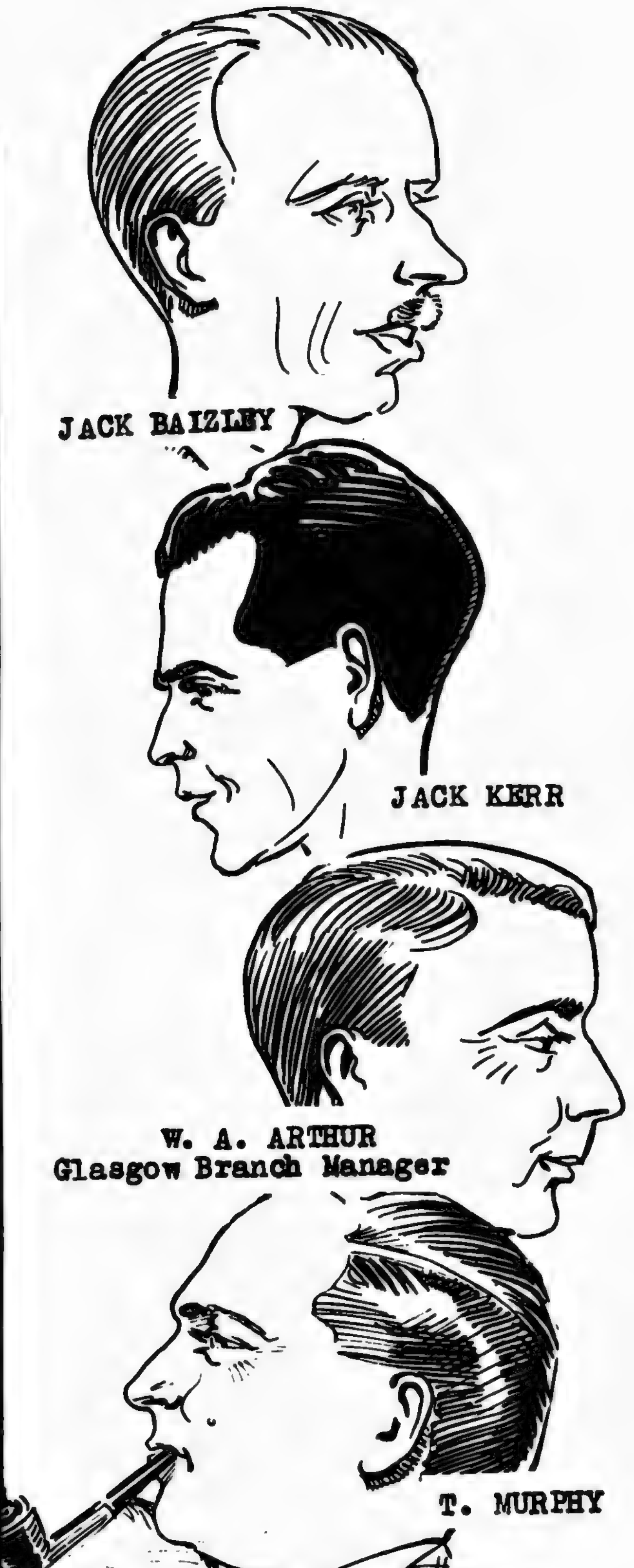
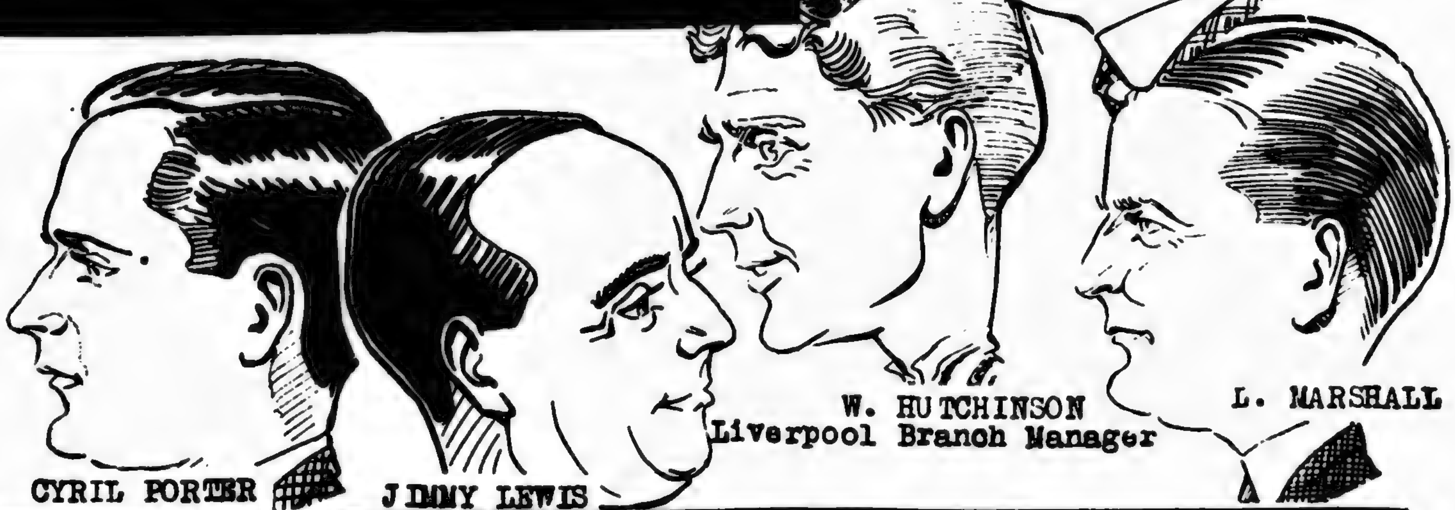


JACK BAIZLEY

JACK KERR

W. A. ARTHUR
Glasgow Branch Manager

T. MURPHY



CYRIL PORTER

JIMMY LEWIS

W. HUTCHINSON
Liverpool Branch Manager

L. MARSHALL

# SOL LESSER ARRIVES WITH EISENSTEIN FILM

## *Remarkable History of "Thunder over Mexico"*

## IN QUEST OF BRITISH FILMS

THE Man with a Load of Film Mischief—I use the word in its Puckish sense—has arrived in England. The man is Sol Lesser, the film is "Thunder Over Mexico," or, as Eisenstein would have it, "Que Viva Mexico."

Before I deal with the story of this picture, which has caused a regular war among critics and film-lovers in America, let me tell you something of Sol Lesser.

Young at his present age of 43, he had made enough money out of the Industry to retire eight years ago. He had organised the West Coast chain of 175 theatres and was vice-president and chairman of the Board of Directors of First National. He sold his stock to Warner Brothers. He had also produced pictures, notably "Peck's Bad Boy," with Jackie Coogan, which he now hopes to remake as a talkie, with Jackie Cooper.

Two years ago he decided he was too young to quit. He established a new circuit of 53 theatres, organised the Principal Distributors' Corporation, and is producing and releasing pictures.

In addition to the Eisenstein film, he hopes to dispose of six James Oliver Curwood stories, the first of which is due here immediately, and about a hundred featurettes—travelogues and adventure pictures. And he also wants to take English films back with him.

### The Russian Crusader

Meanwhile there is "Thunder Over Mexico."

"I don't know what stories you have heard about this embattled picture," Mr. Lesser said, "but here is the authentic version. Sergei Eisenstein came to Hollywood from Russia to make Dreiser's 'American Tragedy' for Paramount. After working for a period, it was decided to remove him from his job.

"A great wail went up in the land that there was no art in Hollywood. Anyway, there were still many months before Eisenstein need return to the Soviet Union and he was anxious to do something.

"Enter Upton Sinclair, who decides to finance a film dealing with Mexico, its spirit, its past and its destiny. The idea is to spend 25,000 dollars and two months in Mexico. Taking with him Tissé, the famous cameraman, and Alexandroff as an assistant director, Eisenstein departs for Mexico and stays 14 months and spends 125,000 dollars. Everything Upton Sinclair possesses is mortgaged to find the additional 100,000 dollars.

"The original scheme has meant little to the director. He falls in love with everything Mexican. If he hears of an earthquake or a bull-fight in any part of the country he must have it, and the film is sent back to Hollywood by the mile.

"Sinclair shows it to the artistic folk, and they are enraptured. Eisenstein is now shooting five different stories, and at the end of 14 months, with every dollar Sinclair could raise gone, and over 200,000 feet of film in the can, Russia sends for Eisenstein. He is hustled home without cutting the film.

"Eisenstein wants the film sent to Russia so that he might complete the work, but Sinclair is afraid of the result—if any. Also an agreement had been made that the picture was to be non-political, and there was every likelihood of a Communistic effort emerging from the Soviet.

### Lesser Takes Hold

"Now this is where I enter. I was asked to take charge of the film. I read the scenario and cut the picture according to the best interpretation I could put on it. I could not enter Eisenstein's mind, and I confined my job to making a film for entertainment purposes, which I regard as the function of the screen.

"Then the storm broke. The most ruthless attack came from the Communists, who believed Eisenstein had a message to deliver. All sorts of societies were formed for the protection of Eisenstein films. Protests arrived from every part of the world.

"Offers were made to buy the film and ship it to Russia, but I have refused to give up my rights. 'You have pearls cast before you, you swine,' wrote some of the polite people, and even threats were made.

"There was an insistence from some quarters that the whole of the 200,000 ft. should be shown. That, of course, would take a couple of days and nights. What I am going to do is to show the 'cut outs' of the film separately as interest features, after the picture has been shown.

"There are no stars in 'Thunder Over Mexico,' and no dialogue. There is a musical accompaniment arranged by Hugo Riesenfeld.

"Another reason for my visit to England is to cut 'Tarzan the Fearless,' which I have sold to B.I.P., in their own laboratory. The picture has proved a great winner in America and will gross a million dollars over there.

"Hitherto the foreign market has been a side issue with me. I am anxious to make the world one market. A tall order, perhaps, but one worth a big effort.

"And while I am here I mean to see whether I can secure half a dozen British pictures for my own programme in the States next season."

MAURICE COWAN.

SOL LESSER

## BISHOP AUCKLAND REOPENING

Extensive improvements to the Hippodrome P.H., Bishop Auckland, have been carried out by J. G. L. Drummond, and after a short period during which the hall was closed the reopening ceremony was performed on Monday, October 30, by A. Charlton Curry, M.P. for Bishop Auckland, while members of the Bishop Auckland Urban Council, of which Mr. Drummond is chairman, were also present in an official capacity.

An entirely new and effective decorative scheme has been carried out with Egyptian scenes as the keynote.

## Liverpool's Seventy Kinemas

### JUSTICES' ANNUAL REPORT

THERE are in Liverpool 70 premises holding kinematograph licences, used regularly as kinemas, states the annual report of the Liverpool Theatres and Public Entertainments Committee of the Justices. Of this number two halls hold music-hall licences, 34 have licences for dancing, music and singing, and 34 have licences for music and singing. Premises holding kinematograph licences for occasional exhibitions number two.

Of the thirteen theatres in the city, twelve also hold music-hall licences, eight have in addition a kinematograph licence, and three a dancing, music and singing licence.

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## NEW SKEGNESS KINEMA

### Opening on Nov. 27

Kershaw Projector Co., of Leeds, have secured the contract for the projection equipment at the new Parade Kinema, Skegness, which is due to open on November 27. R. Kemp is managing director of this hall, which will have Western Electric talkie apparatus. The operating box will house two Kalee No. 8 projectors, having a throw of 120 ft., the size of the projected picture being 24 ft. by 18 ft.

Kershaws will supply the whole of the operating box equipment, including high intensity arc lamps, resistances, auto-shutters, and also the screen. F. Steele, of Leeds, will be in charge of this installation.

Under the *nom-de-plume* of "Constellation," a syndicate of fourteen at the Star Illustration Works was lucky enough to draw a £100 prize in the Irish Hospitals Sweepstake.

# *Universal Ballyhoo for "Big Cage"*

## CIRCUS TO TOU[illegible] LONDON

ONE of the most spectacular c[illegible]igns organised in recent years for [illegible]ture was inaugurated by Universal, in [illegible]unction with exhibitors, on Saturday, [illegible]n a gigantic circus parade, advertising [illegible] Big Cage," started out from King's Cr[illegible] [illegible]our London.

The tour will be continued this [illegible] and the parade will cover the entire L[illegible] territory.

The commencement of the [illegible] on Saturday was nothing less than se[illegible]onal. an eye-witness of its progress re[illegible]. A few minutes after it commenced, th[illegible]ing's Cross streets became jammed wi[illegible]eople and traffic was held up. Vast crowds [illegible]cked the roadway and footpaths as th[illegible]arade proceeded to Islington and on to [illegible] End, Hackney, Walthamstow and Wo[illegible] Green, and its spectacular progress fir[illegible] established it as a triumph of showm[illegible]hip.

The parade is headed by a wag[illegible] carrying six musicians in uniform. A[illegible]ily decorated cage of 20 monkeys is ne[illegible] in the procession, followed by a big cage [illegible]ontaining three brown bears. This is [illegible]cceeded by another large cage containing [illegible]wo lions and two tigers. Three men, dr[illegible]ssed as a ringmaster, cowboy and clown, and a girl in cowgirl costume, are employ[illegible] to distribute throwaways, and banners 15 ft. by 7 ft., advertising "The Big Cage," are carried on each wagon or cage.

While the parade is touring the area of each kinema showing the film, it carries at the front a bold notice referring to the theatre concerned.

Needless to say, the parade forms the most colourful display seen in London streets for some time.

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## SEASON TICKETS

### For Blackpool Patrons

The proprietors of the Hippodrome and Princess Theatres, Blackpool, are again this winterseason-issuing booksof tickets whereby patrons may save 40 per cent. [illegible]eir entertainment costs.' It is po[illegible] [illegible]y 26 1s. admission tickets (for boo[illegible] [illegible] 1s. 3d.), the ordinary price of which would be £1 12s. 6d., for 19s. 6d.; or 26 1s. 6d. tickets (booked seats 1s. 9d.), ordinary cost £2 5s. 6d., for £1 6s. Tickets, purchased in blocks like this, entitle the holders to reserved seats, and they are available at both theatres, except during the months of August and September.

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## SHEFFIELD MANAGERS' ASSOCIATION

The Sheffield Managers' Association is to have an early meeting to deal with several matters affecting the kinemas and theatres in the centre of the city.

Brought into existence by the n[illegible]ry arrangements for the recent civic [illegible]t Sheffield, the association became perm[illegible]nt to deal with problems distinct fr[illegible]e dealt with by the C.E.A.

*Four important offerings are being Trade shown by Warners this week. (1) George Harris in an intriguing scene from I ADORE YOU in which Margot Grahame has the lead. (2) John Wayne in a brisk incident from MAN FROM MONTEREY. (3) William Powell, Eugene Pallette and Frank Morgan who appear in THE KENNEL MURDER CASE. (4) Barbara Stanwyck and Otto Kruger, the stars of EVER IN MY HEART*

# Love on Skis

*tish Lion. Swiss (U). Directed by L. Vadja. Featuring l and Buster and Joan Austin.* 5,800 *feet. Release date not fixed.*

OMANTIC comedy drama, an unusual production, supervised by the producer of " The White Hell of Pitz Palu," d set in delightful winter surroundings. Although loosely t, however, the film has novelty values and is refreshing, d should make a useable supporting offering for the betterss halls.

**tory.**—Hella, an attractive young girl, determines to learn ski in order to surprise Harry, her fiancé, who thinks her hothouse flower. With the aid of Bull and Buster, two nic instructors, she achieves proficiency and scores over rry, winning his approbation by posing as a man and mpeting with him in the various championships.

**Acting.**—Bull and Buster, clever eccentric skiers, are quite od in comedy rôles, but why the characters speak nericanese it is impossible to fathom. Joan Austin is tisfactory as the heroine.

**Production.**—The pictorial side is exceedingly good, and e exhibitions of ski-ing, bob-sleighing, etc., are most illing, exciting and amusing, but the story is barely strong ough to hold the spectacle, good as it is, together, and ere are times when the action becomes monotonous. Still, en allowing for its faults, many of which can be eradicated trimming, the film is a novel, refreshing piece of work, d should prove acceptable in a second-feature capacity to tter-class patrons.

**Settings and Photography.**—The Swiss scenery is superb d all the thrills of winter sports are caught by the camera

**Points of Appeal.**—Novel theme, good pictorial interpreta- on, quaint humour, simple sentiment and thrills.

# The Thrill Hunter

*olumbia. American (U). Directed by Gearge B. Seitz. eaturing Buck Jones, Dorothy Revier and Robert Ellis.* 5,540 *feet. Release date not fixed.*

HIS comedy drama drifts away from the West soon after it opens, and only returns for the climax. The rest of e action takes place in and around the film studio, and is th thrilling and amusing. Capital supporting fare.

**Story.**—Buck Crosby, a boastful Westerner, meets Marjorie ane, a film star on vacation, and tells her that he is a fear- ss soldier of fortune, aviator, and racing motorist. She is impressed by his opinion of himself, that she persuades the irector to star him in a stunt film. This, however, results his bluff being called, and, after incurring much damage, is sacked. He then returns West, but later redeems him- lt and finds romance by saving Marjorie from bandits.

**Acting.**—Buck Jones puts plenty of beef into his work, and splays a strong sense of humour as Buck. Dorothy Revier a graceful Marjorie, and Robert Ellis a robust villain.

**Production.**—Although Buck Jones is the star and most of e action takes place in the great outdoor, the term Western r from adequately expresses the character, quality and veliness of the entertainment offered here. From beginning end the film is good fun and good novelty, and makes a apital contribution to second feature divertisement.

**Settings and Photography.**—The stunts, represented by the ero's painful endeavours to live up to his bogus reputation s a racing motorist and aviator, are most exhilarating, nd the out-door action provides good contrast.

**Points of Appeal.**—Hectic theme, lively interpretation, reat work by star, good thrills, pleasing romance, and neat omedy.

# Big Executive

*aramount. American (U). Directed by Earle C. Kenton. eaturing Ricardo Cortez, Richard Bennett and Elizabeth Young.* 6,118 *feet. Release date not fixed.*

INANCIAL drama, a study in contrast and methods, whipped into holding entertainment through the clever- ss of the major characterisation and the resourcefulness of e direction. Good average booking.

**Story.**—Victor Conway, a modern speculative financier, is nhappily married and courts the society of Helena Richard- n, granddaughter of Commodore Richardson, hardy nancier of the old school. Victor accidentally kills his wife hile on a shoot and, although exonerated, is for ever under cloud, which does not help him to win Richardson's favours. Richardson tolerates him because of Helena, but when their mance becomes too strong, he employs his powers to smash m. Conway, however, takes his beating with good grace, d his conduct in adversity results in Helena displaying e Richardson's strength of charcter by remaining loyal.

**Acting.**—Richard Bennett gives a brilliant study as chardson, and obviously patterns his portrayal on the life Rockefeller. Ricardo Cortez has cool courage and an easy anner as Conway, and his performance is always in good ntrast with that of Bennett. Elizabeth Young has polish d poise as Helena, and Sharon Lynne, Dorothy Peterson d John M. Sullivan play their parts well in support.

**Production.**—This drama, which goes to show by illustra- on that the only difference between the financier of the d school and that of the new is the question of caution, the hics and methods of both being open to question, approaches holding theme from a new angle, and draws its compre- nsive entertainment from the power and fidelity of the major aracterisation.

**Settings and Photography.**—The detail work and atmo- here are both elaborate and convincing, while lighting, otography and recording measure up to standard.

**Points of Appeal.**—Good story, capable treatment, excep- nally good characterisation, human interest, popular ntiment, and convincing atmosphere.

# The Fear Ship

*ramount-A.S.F.I. British (A). Directed by James wards. Featuring Edmund Willard, Cyril McLaglan, d Dorothy Bartlam.* 5,921 *feet. Release date not fixed.*

AUTICAL drama, staged on a windjammer which appeals more for its pictorial detail than for either ry or character drawing, although both the latter are suffi- ntly convincing to grip the average audience. A " meaty " pporting picture.

**Story.**—Petrie, a drunken derelict, is taken on as second te of a windjammer by Arkwright, first mate. In spite Ivy, the Captain's daughter, being only mildly in love, kwright hurries on their marriage at sea, the ceremony ng interrupted by the accidental death of Captain waters.

Arkwright antagonises both Ivy and the crew by his utality, and threatens to shoot Petrie when the latter umes command. Fire, of which Arkwright is scared, aks out. He orders the ship to be abandoned, and is owned from one of the boats. Petrie, Ivy, and the crew urn to the windjammer and sail her to port, to buy the dding licence.

**Acting.**—Edmund Willard, as Arkwright, puts up a sound formance, Cyril McLaglen proving an efficient foil as the re volatile Petrie.

**Production.**—James Edwards has handled his story in rkmanlike fashion, but the characters are not sufficiently life-like to give the dramatic situations their legitimate pull. Action rather falls between the two stools of psychological study for which it is not strong enough, and a melodrama for which is not slick enough.

**Settings and Photography.**—Scenes at sea and the windjammer have been very well photographed from a great variety of angles.

**Points of Appeal.**—Strong sea drama, with authentic sailing ship settings and atmosphere. Fire at sea. Unusual climax.

# Beauty

*M-G-M. American (A). Directed by Richard Boleslavsky. Featuring Madge Evans, Alice Brady and Otto Kruger.* 7,291 *feet. Released March* 12, 1934.

UNCONVENTIONAL drama of American working girls, set in the elegant and intriguing atmosphere of the fashionable beauty parlour and portrayed by talented young actresses. Gay, poignant, appealing, and delightfully romantic in turn, the film is capital general entertainment and a confident woman's picture. Excellent popular booking.

**Story.**—Letty, Carol and Jane are employees in a beauty parlour. Letty is apparently unsophisticated but is willing to learn; Carol is a hardened, cynical gold-digger, and Jane eventually pays the penalty of loving too well. Letty profits by Jane's unhappy fate, and rejects the offer of protection given to her by Sherwood, an attractive but married solicitor, and to put herself out of temptation's way decides to marry Carol's unattractive young brother. At the last minute, however, her courage fails her, but at this juncture she learns that Sherwood is now free to marry her, and so the story ends happily.

**Acting.**—Madge Evans is delightful as Letty, Una Merkel and Florine McKinney draw clever character as Carol and Jane respectively, Otto Kruger is perfectly cast as Sherwood and Alice Brady contributes another of her immense studies

**Production.**—The trials and temptations that inevitably beset the good-looking working girl provide the theme of film. Three examples are taken, and the separate stories, each related to the other, work into a particularly strong dramatic design. The moral is an excellent one, and the cleverness of the young players enable it to be driven home in an entertaining but none the less effective way.

**Settings and Photography.**—Where necessary settings are lavish, and the exteriors are marked by the picturesque, fashioned to fit the film's delightful sentimental moods.

**Points of Appeal.**—Strong, popular and appealing story, with irresistible feminine appeal, understanding treatment, human interest and lavish presentation.

# A Cuckoo in the Nest

*G.B. Disributors. British (A). Directed by Tom Walls. Featuring Tom Walls, Ralph Lynn and Yvonne Arnaud.* 7,780 *feet. Released December* 25, 1933.

FARCICAL comedy, a Ben Travers Aldwych hit lifted bodily from the stage, cast and all, and photographed in the studio with occasional embellishments. The humour, at times, is rather laboured, but apart from this the picture is quite a good imitation of previous Tom Walls-Ralph Lynn successes.

**Story.**—Peter Wyckham, a newly married man, misses his train through talking to Marguerite Hickett, an old friend, and his young wife, Barbara, is forced to travel alone. He and Mrs. Hickett are bound for the same destination and decide to follow by car. The car breaks down, and they are forced to pose as man and wife in order to get accommodation in an inn.

Barbara informs her father and mother, Major and Mrs. Bone, and they arrive at the inn in time to catch Peter and Marguerite in compromising circumstances. Mrs. Bone is ready to condemn Peter, but the Major sides with him and helps him to free himself from his damaging dilemma.

**Acting.**—Ralph Lynn makes the most of the misadventures as Peter, and draws another of his clever and amusing asinine characterisations. Tom Walls makes a fruity foil as the bibulous, broad-minded Major, and Yvonne Arnaud's fascinating accent adds piquancy to the rôle of Marguerite. Mary Brough and Robertson Hare head the popular supporting team.

**Production.**—This picture never escapes from the canons of conventional farce, nor has full advantage been taken of the greater scope offered by the screen, but in spite of this the film builds up humour of an essentially English and popular character. A few dull patches are met before the story gets fully into its stride, but once the tangle is complete the complexion changes and the fun, cunningly spiced, remains smooth until the neat climax is reached.

**Settings and Photography.**—The settings, mostly interior, are in harmony with the fun.

**Points of Appeal.**—Box-office appeal vested in title and stars, good team work, amusing story, typically English interpretation, and adequate direction and production qualities.

# Too Much Harmony

*Paramount. American (A). Directed by Edward Sutherland. Featuring Bing Crosby, Jack Oakie and Judith Allen.* 6,750 *feet. Released April,* 1934.

THIS backstage romance, the familiar story of which could be written on a threepenny piece, remains strictly true to convention, but the subject is given a new lease of life by the captivating crooning of Bing Crosby, who has never done better work, the clever comedy of Jack Oakie, the smart work of the supporting team and the imaginative direction, which gives the development easy, enjoyable spontaneity. Excellent general booking.

**Story.**—Eddie Bronson, a successful Broadway crooner, discovers a new leading lady, Ruth Brown, in a small-town vaudeville team. He persuades Max Merlin, the producer, to star her in a new show, and she brings along her team-mates Benny Day and Johnny Dixon, the former being in love with her. Eddie and Ruth fall in love, but an additional handicap is Lucille Watkins, Eddie's mercenary fiance. The opposition, however, is swiftly removed by a ruse, and the romance between Eddie and Ruth is completed in time to synchronise with the opening of the new show.

**Acting.**—Bing Crosby acts quite well as Eddie and puts over the tuneful song numbers as only he can. Jack Oakie is excellent as Benny, tempering his rich humour with appealing sentiment, Skeets Gallagher makes an amusing butt as Johnny, Judith Allen is a pretty Ruth, Lilyan Tashman makes a wicked Lucille, and Harry Green is excellent as Max.

**Production.**—The charm of this picture is its authenticity and intimacy. Although it wins full marks on the score of spectacle, it has a homeliness, resulting in tender sentiment, which more ambitious productions lack. The dialogue, too, is particularly bright, while special mention must be made of the score, which includes a number of certain hits.

**Settings and Photography.**—The staging is particularly good, the care that goes to the building up of a successful musical show.

**Points of Appeal.**—Star, title, popular subject, pretty sentiment, excellent humour, lavish and effective staging, good tunes and slick treatment.

# Walls of Gold

*Fox. American (A). Directed by Kenneth McKenna. Featuring Sally Eilers, Norman Foster and Ralph Morgan.* 6,768 *feet. Release date not fixed.*

SEX drama, a shrewd but rather frank commentary on the seamy side of society life. The play has no particular purpose, but the acting is competent, and from the careful characterisation emerges average entertainment for adult and feminine audiences. The staging and detail are good, and the cast contains well-known names.

**Story.**—Jeanie Satterlee, a young business girl, attracts Barnes Ritchie. He, however, makes a mistake of introducing her to his uncle, Gordon Ritchie, steel king and philanderer. This gentleman persuades Jeanie to accept a chinchilla coat, and Barnes, in his anger and resentment, marries her younger sister. Jeanie is left with no alternative but to marry Gordon, but he brings her nothing but misery. When her sister dies in childbirth, she takes the baby into her home, Barnes being absent abroad, and finds in the child an outlet for her thwarted maternal instinct. Gordon eventually dies from a heart attack, and his convenient exit leaves her free to find belated happiness with Barnes.

**Acting.**—Ralph Morgan gives an exceedingly clever study as the millionaire profligate, too real, in fact, to be entirely pleasant. Sally Eilers is good as Jeanie, and Norman Foster adequate as Barnes, although neither elicits much sympathy.

**Production.**—The philanderer is the central figure, and it assumes such proportions as the story unfolds that the drama soon develops into a character study. Of its type it is quite good, but not even the introduction of a child interest completely cloaks its rather sexy and frank nature.

**Settings and Photography.**—The production work is lavish, and contributes to convincing atmosphere, while lighting and photography are first class.

**Points of Appeal.**—Popularity of sex and Society drama, capable interpretation of theme, strong cast, and expensive presentation.

# Song Birds

*Pathe. British (U). Directed by John Harlow. Featuring Wallace Lupino, Barry Lupino. Four reels. Release date not fixed.*

LIVELY comedy, introducing good slapstick scenes and based on the always popular theme of loafers finding themselves in high society. A hearty mirth-raiser for the average audience.

**Story.**—A couple of loafers from the Embankment are invited to attend a Christmas dinner party and furthermore to cure their absent host from drunkenness. On his return they induce him to swallow the contents of a bottle which he thinks to be weed-killer, but which turns out to be water. Misfortune robs the down-and-outs of their monetary reward for curing the drunkard, and they spend the night in gaol.

**Acting.**—Neither of the Lupinos are outstanding actors, but they contrive to make the derelict pair very amusing at times by their antics. Other roles are minor and well rendered. Gus McNaughton as the inebriate gives a suitable performance.

**Production.**—John Harlow does very well with the slapstick scenes of the party and its aftermath, and knows how to carry a joke to a successful climax. His opening is dull and slow, but once the action is established interest is held to the final shot. Dialogue is amusing and well recorded.

**Settings and Photography.**—Snow-covered riverside and interiors of a dining-room are fairly convincing, and well photographed.

**Points of Appeal.**—Highly suitable as a light inclusion in the Christmas week programme. Clean humour throughout.

# Sky Way

*Pathé. American (U). Directed by Lew Collins. Featuring Ray Walker and Kathryn Crawford.* 6,255 *feet. Release date not fixed.*

ROMANTIC story of a pushful aviator pited against elderly bankers, spiced with a business flavour. Acting, production and presentation values are sufficient to ensure popular entertainment in most halls.

**Story.**—Norris, a quick-tempered young aviator, reluctantly takes a job in a bank in order to be engaged to Lila, the president's daughter. He is fired for rudeness when Baker, vice-president, refuses to finance Norris in an aviation scheme.

Suspicion falls on Norris when the bank's funds are missing, but by a 'plane journey to a ship in mid-ocean Norris proves that Baker is the culprit. He is rewarded by Lila's promise to marry him as aviator, not cashier.

**Acting.**—Ray Walker is cheery and likeable as the aviator. Kathryn Crawford is vivacious as Lila White. Minor rôles, including a clerk, played by Lucien Littlefield, are in competent hands.

**Production.**—Lew Collins has produced a well-balanced, smoothly running story, in which the love interest is put forward with youthful enthusiasm and good character drawing.

The cashier's embezzlement leading to the climax in mid-ocean, is competently dealt with. Dialogue is natural.

**Settings and Photography.**—Interiors of the bank and exteriors of 'planes, aviation fields, and seascapes are all well lighted and photographed.

**Points of Appeal.**—Good story of modern youth, coupled with business interest and intelligent characters, well acted.

# Shot in the Dark

*Radio. British (A). Directed by George Pearson. Featuring O. B. Clarence, A. Bromley Davenport and Dorothy Boyd.* 4,847 *feet. Released March* 26, 1934.

MURDER mystery which opens with a well-captured air of tenseness, but slow development and too many coincidental happenings render it unconvincing. Popular situations and a few light touches, together with a competent cast, may get the picture over in not too critical situations.

**Story.**—Peter Browne, an aged recluse obsessed with a fear of murder, lives in a closely guarded house attended only by his adopted niece. Browne is found shot, and a verdict of suicide is returned, but the local clergyman, John Malcolm, is not satisfied, and investigates the circumstances of the death. He meets Browne's relatives, who are gathered for the reading of the will, and stages the crime in its original setting. With everyone gathered, he sets a trap into which the murderer, a nephew, falls.

**Acting.**—A. Bromley Davenport gives a good portrayal of a neurotic type as Browne, and O. B. Clarence as Malcolm is also well cast. Dorothy Boyd, Michael Shepley and Russell Thorndike are adequate support.

**Production.**—The opening stages are well developed, but the progress of the plot is considerably slowed by the many false clues which hinder the investigator. Credulity is strained by so many people attempting to commit murder on the same stormy evening.

**Settings and Photography.**—The old mansion setting and stormy atmosphere is well caught by efficient sound and camera work.

**Points of Appeal.**—Crime story, eerie atmosphere, capable cast and quota.

# OUT FOR THE FOOTBALL CHAMPIONSHIP

## SATURDAY'S DELUGE OF GOALS AND RAIN

KAY FILMS, who beat Universal Films last Saturday, deserve congratulation on their win and on their supporters—including half a dozen young ladies—who stuck out the whole 90 minutes in pouring rain. Universal had much bad luck. They lost Haigh, their centre-half, who retired after the interval with a pulled thigh muscle, and Swanson, their left-back, was unlucky enough to put through his own goal and so open the scoring. With 10 minutes to go when a draw seemed likely, Farrell scored and so gave Kay a win.

The outstanding player on the field was Norman Henry, at right half for Kay, and Bretton, a new Universal full-back, played well.

These two teams meet again in the first round of the *Kine* Cup.

**Weather Won at Elstree**

In the return game at Furzehill, Elstree, British International were leading the Labs by 4—3, but the match was abandoned 15 minutes from the end owing to the state of the ground and the heavy rain.

**"The Cinema's" Challenge**

When Radio met *The Cinema* on their own ground they got three goals. At Epping last Saturday they did not score once: the home team netted eight times, and move to second place.

*The Cinema*, however, will be fully tested next Saturday, when they are at home to the league leaders, British Lion, who thrashed the lowly Rex last week by a clear 14 goals!

This clash of the leaders should be well worth watching. *The Cinema* team has a sound defence and forwards who combine well. British Lion's quality is speed, and this may be the deciding factor.

Radio played up pluckily, and it was not until the second half that *The Cinema* forwards got going. Collie got five from the left-wing position!

RESULTS AND POSITIONS.

Universal, 2 (Haigh, Godwin); Kay Films, 3 (Farrell 2, Swanson) (half-time, 1—1).

*The Cinema*, 8 (Collie 5, Sawyer, Carter, Ainsworth); Radio Pictures, 0 (half-time, 1—0).

British Lion, 14 (Daley 5, Watmore 3, Hawes 3, Lidgley 2, Callow); Rex Publicity, 0 (half-time, 7—0).

| | P. | W. | L. | D. | Goals F. | Goals A. | Pts |
|---|---|---|---|---|---|---|---|
| British Lion | 5 | 5 | 0 | 0 | 35 | 5 | 10 |
| *The Cinema* | 4 | 4 | 0 | 0 | 29 | 5 | 8 |
| B.I.P. | 3 | 3 | 0 | 0 | 13 | 2 | 6 |
| *The Era* | 5 | 3 | 2 | 0 | 22 | 12 | 6 |
| B. and D. | 3 | 2 | 1 | 0 | 30 | 4 | 4 |
| Elstree Labs | 5 | 2 | 3 | 0 | 10 | 17 | 4 |
| Universal | 3 | 1 | 1 | 1 | 7 | 6 | 3 |
| Kodak | 6 | 1 | 4 | 1 | 9 | 22 | 3 |
| Kay Film Printing | 2 | 1 | 1 | 0 | 4 | 11 | 2 |
| Radio Pictures | 5 | 0 | 5 | 0 | 5 | 41 | 0 |
| Rex Publicity | 5 | 0 | 5 | 0 | 5 | 44 | 0 |

## TRADE SUNDAY LEAGUE

### Orpheum Still Leading

The Orpheum, Golders Green, team keep their place at the top of the Sunday Kinema League with their 5-0 victory on Sunday over the Astoria, Finsbury Park. There was a ding-dong battle in the first-half, neither side scoring, but on changing over the Orpheum showed their supremacy and scored five times without reply. The scorers were G. C. Dilley 3, P. Chandler 1, F. Clarke 1.

Last Sunday's results in the Sunday Kinema Football League were as follows:—

Kit Kat 3 *v.* Gaumont, Streatham, 2; Wimbledon 0 *v.* New Cross 3; Astoria, Charing Cross, 2 *v.* Palladium 0.

The game between between the Regal, Kingston, and the Regal, Marble Arch, W., was postponed.

**SUNDAY "KINE." FOOTBALL LEAGUE**

| | Pd. | W. | L. | D. | Goals F. | Goals A. | Pts. |
|---|---|---|---|---|---|---|---|
| Orpheum, Golders Green | 4 | 3 | 0 | 1 | 15 | 1 | 7 |
| Broadway, New Cross | 3 | 3 | 0 | 0 | 12 | 2 | 6 |
| Regal, Marble Arch | 3 | 2 | 0 | 1 | 8 | 6 | 5 |
| London Palladium | 3 | 2 | 1 | 0 | 14 | 5 | 4 |
| Astoria, Finsbury Park | 4 | 2 | 2 | 0 | 9 | 7 | 4 |
| Empire, Leicester Square | 3 | 2 | 1 | 0 | 8 | 6 | 4 |
| Astoria, Charing Cross | 4 | 1 | 2 | 1 | 6 | 7 | 3 |
| Regal, Kingston | 3 | 1 | 2 | 0 | 14 | 10 | 2 |
| Kit-Cat | 4 | 1 | 3 | 0 | 5 | 22 | 2 |
| Palais, Wimbledon | 4 | 0 | 3 | 1 | 5 | 13 | 1 |
| Gaumont, Streatham | 3 | 0 | 3 | 0 | 2 | 19 | 0 |

Charles Bickford and Raquel Torres in "RED WAGON," the B.I.P. picture in production at Elstree

# News from All Quarters

## *Brighton Hall Changes Hands—Hanley Charity Effort—Mexborough Reopening—Kinema Rate Summons*

Brighton Watch Committee has transferred the licence of the New Coronation, North Road, from Horace Springett to Morris Katz.

The café at the New Palace, Bristol, has been redecorated in an entirely new scheme.

Birmingham Justices have refused the application for a stage play licence permitting the supply of intoxicating liquors made by the Hippodrome, Hurst Street, Birmingham.

**Children and the R.S.P.C.A. Film**

Close upon 2,000 schoolchildren of Northampton attended the Exchange, Northampton, on Saturday last to witness a film dealing with animals, methods of feeding, and how pain and suffering thoughtlessly inflicted may be avoided. The exhibition was arranged by the R.S.P.C.A.

Bolton Watch Committee has granted a provisional kinema licence to Harold Crossley, of 10, Bradshaw Brow, Bradshaw, near Bolton, for a kinema to be erected in Crompton Way, near Tonge Moor Lane.

Negotiations have reached an advanced stage for the reopening of the Mexborough Hippodrome, which has been closed some months. George Goodacre, a Mexborough exhibitor, is interested in the proposal.

The many friends of Nathan Blaskey, who, as stated in our last issue, was very ill, will be pleased to hear that he is now much better.

A comprehensive scheme of redecoration has been commenced at the Empire, Chatham.

**Droylsden Redecoration**

The Palace, Droylsden, Manchester, has been reopened after closing down for three weeks for redecoration and reseating, while a new screen has been installed. C. Seymour has been identified with the Palace since 1920.

A successful performance was given at the Tivoli P.H., Rotherham, on Sunday evening by Mrs. Kaye, in aid of local charities.

The Nu Kinema, Stranraer, is presently being redecorated.

The Lord Mayor and Lady Mayoress of Birmingham (Coun. H. E. and Mrs. Goodby) attended the Gaumont Palace, Birmingham, on the occasion of the screening of the film "The Prince of Wales."

New neon lighting has been installed at the Globe, Bristol. The scheme is carried out in blue, with a touch of green over the entrance to the theatre, with the name of the house in red, the whole making a very effective display. The installation was carried out by E.S.S. Signs, Ltd., through W. Tudor Ballard.

As a result of two Sunday concerts at the New Roxy, Hanley, the sum of aproximately £54 has been divided between the funds of the St. John Ambulance Brigade and the Hanley Hot-Pot Fund. On the occasion of both efforts the staff gave their services free.

As a result of a meeting of the shareholders, the Wellington Palace, Commercial Road, Glasgow, is to be sold. The house seats 1,567, and the prices of admission are 4d. and 6d. Mr. Overs is managing the house at the moment.

"King Kong," which has been playing to capacity houses at the King's Hall, Exeter, has been retained for another three days by Mrs. Burns.

Ernst Lubitsch, now directing Paramount's "Design for Living," has received his first citizenship papers, and will soon become an American citizen.

Among 250 rate summonses heard at Chesterfield on October 24 were two concerning local picture houses, the amount claimed being £162.

## TRADE AND HOSPITAL

### Discuss Charity Contributions

Lieut.-Col. Sir Cecil Levita and several well-known members of the Trade were the guests of the Governors of King George Hospital, Ilford, at the Trocadero last week. Among those present were Jack Alexander, G. Fligelstone and Arthur Taylor, representing the London and H.C. C.E.A., A. J. Gale, H. A. Yapp, E. P. Deal and C. J. Ling.

A welcome to Sir Cecil was extended by Coun. A. W. Green, chairman of the hospital, who referred to the allocation of the moneys received by the hospital from the Sunday opening receipts.

Sir Cecil Levita, responding, went into details of the allocations. He made suggestions as to a better means of allocating the various subscriptions, which he termed under the new system in force under the compulsory contribution as "blackmail." (Much laughter.)

Major Gale suggested that larger contributions could be made to the fund if the London County Council would sanction the opening of kinemas earlier on Sundays, thereby getting an increased amount of money in, and consequently making it possible to hand over larger contributions.

Jack Alexander then spoke, and assured Sir Cecil Levita that everything possible would be done to see that the King George Hospital should receive all possible support.

## "CAPTURED" GOES OVER BIG

### Regal Premiere Success

"Captured," the Leslie Howard picture, has definitely captured London audiences, having broken all records at the Regal for the year, with the exception of those created by "Forty-Second Street." This is an admirable tribute to the quality of the picture, for Warners have had such outstanding winners at the Marble Arch house as "I am a Fugitive from a Chain Gang," "Mystery of the Wax Museum," "Picture Snatcher," and the two Arliss winners, "The King's Vacation," and "The Working Man"

## A CORRECTION

### G.-B. Product in France

A. Fried, managing director of Film Sales, Ltd., writes us with reference to an inadvertent mistake which occurred in last week's paper. "Bella Donna," he says, is not going to be distributed by "Films Hakim," as this does not constitute a part of the Gaumont-British output, but is a "Julius Hagen Twickenham production," for which other arrangements have been made previously.

# Warner's New Production Plans

## Bringing Players Back from U.S.

AT the conclusion of two years' work at Teddington making British pictures for Warner Bros. and First National, Irving Asher, production chief, is taking a trip to America, previous to embarking upon a new schedule which he predicts will result in bigger and better pictures from the Teddington studios.

The step is being taken after consultation with Sam Morris, Warner Bros.' foreign manager, who was recently in this country.

"I am planning to bring back both American stars and British-born stars who are now in America to act in the new product," Mr. Asher told a *Kine.* representative. "They will be given leading parts in films with British actors and actresses.

"Since April last we have made 125,000 ft. of completed pictures in Teddington. We have caught up to our schedule of requirements, and during a period of seven weeks from December 7 the studios will be closed.

"I leave for America on November 29 and shall go first to New York to consult with Mr. Morris and the Warner Bros., where I shall remain three weeks, afterwards flying to Los Angeles. There we shall talk over stories, of which there are 140 with British locales already purchased by Warner Bros.

"I am taking with me Brock Williams, who has been one of our leading writers over here, and we shall talk matters over in New York and consult with Warner Bros'. writers in Hollywood.

"As a result, we hope to get a number of stories well thought out beforehand, and make arrangements with American and British-born stars to appear in the films in this country. Something of the way in which we are hoping to make pictures may be seen in 'The Girl in Possession,' which has gone into production at Teddington this week. In this, we have Laura La Plante acting with Claude Hulbert, Henry Kendall and Monty Banks, who is also directing the picture.

Writers will be working while the studios are closed, so that the stories may be ready to shoot directly the studios open. It is possible we may use some American directors for films, but in the main we shall rely on the British directors we have been using.

# J. C. GRAHAM WINS ROWSON GOLF TROPHY

## SCREEN GOLFERS AT STOKE POGES

AUTUMN conditions prevailed at Stoke Poges on Sunday, but it was quite a nice day for playing and the competition for Simon Rowson's challenge cup was keenly contested.

J. C. Graham (22) won with a net score of 69, A. Kendal (13) being runner-up with 73.

In the afternoon a Fourball v. Bogey was played for tankards presented by the society. Col. H. Williams (14) and J. Ogden (10) won, 7 up.

On Sunday, Sir William Jury's challenge cup will be played for over 18 holes. A Greensome in the afternoon.

**George Lee Wins King Trophy**

Last Friday afternoon the final of the King Golf Trophy, under the auspices of the Cinema Club, Glasgow, was played off at Erskine Golf Course, when George Lee, after a very fine game, was returned the winner over J. A. Colville by 5 and 4. This is the second occasion on which Mr. Lee has won the trophy.

## TRADE RUGBY

### County Players in Team to Play G.-B.

A strong Rugby fifteen, captained by F. G. Denman and including an English international and several county players, is to play the Gaumont-British XV at the company's ground at Norbury on Sunday, November 5, at 3.30 p.m.

F. G. Denman's fifteen will be chosen from H. Wallace (Rosslyn Park), F. G. H. Tompkins (Rosslyn Park and Surrey), N. B. Hunter (Rosslyn Park), R. Button (Rosslyn Park and English Public Schools), A. James (Rosslyn Park), R. Gladstone (Rosslyn Park), N. F. Hudson (Rosslyn Park), A. H. Charles (St. George's Hospital), C. Birdwood (Rosslyn Park and Sussex and Cambridge University), H. Hulks (Bedford), E. E. Saunders (Old Redingensians and Berks), E. Eason (Rosslyn Park and Surrey), R. P. Mackenzie (Rosslyn Park and Middlesex), S. Chaplin (Old Redingensians), D. H. Swayne (Harlequins and England), F. G. Denman (Rosslyn Park and Surrey).

## "ADORABLE" DANCE

### F. J. Studd's Effort for Charity

Fredk. J. Studd, the enterprising manager of the Beaufort Cinema, Washwood Heath, Birmingham, has arranged a special "Adorable" Dance in connection with the screening of the Fox picture "Adorable." The function takes place on November 16 at Tony Major Ballroom, when there will be prizes to the value of £10, a running buffet, and a number of speciality items. The profits are to be devoted to charity. Tickets are 2s. 6d. each.

## "THE HAPPY ENDING"

### By Radio Players

The Radio Players are presenting Ian Hay's popular play, "The Happy Ending," at the New Cripplegate Theatre on Friday, November 3, at 7.45 p.m.

Applications for tickets, which are 1s. 6d., 2s. 6d., and 3s. 6d., should be made immediately to L. W. Andreae, Radio Pictures, 2-4, Dean Street, W.1 (Gerrard 3201).

## AN "OPEN" HOT-POT

The annual hot-pot supper and social evening organised by the Lancashire Cinema Old Boys, which will be open to all members of the Trade, is to be held on Tuesday, November 14, at the Kingsway Hotel, near the Kingsway Cinema, Levenshulme, Manchester, from 7.30 p.m. until midnight. Tickets are 3s. 6d. each.

## UNIVERSAL GIVE UP THEIR THEATRES

### Disposal of Leeds and Bolton Leases

By the disposal of the leases of the Rialto, Leeds, and their two theatres in Bolton, Universal have no exhibiting interest in this country now.

These theatres have been taken over by a company of which John Lambert, well known in Leeds and Yorkshire film circles, is at the head. Mr. Lambert takes control next Monday, and John Briggs, one of the oldest exhibitors in length of service in Yorkshire succeeds S. R. Roney as manager of the Rialto.

It is the intention of the new company to put in new seating and effect alterations with the proscenium, etc.

The Rialto, then the Picture House, was opened in 1911 by Provincial Cinematograph Theatres, who retained it until 1925, and closed it for a short time in 1923 for alterations and rebuilding. It was the third theatre in the country, and the second in the provinces in which Western Electric talking apparatus was installed, that being in January, 1929. Soon after "The Singing Fool" ran there for ten weeks.

# STRONG WARNER RELEASE PROGRAMME

## Eight Before Christmas

### ARLISS AND CAGNEY IN BIG ROLES

A STRONG group of box-office pictures will be released during the next two months, starting with "The Keyhole," on Monday, October 16, in which another new star team—Kay Francis and George Brent—are brought together for the first time in a picture which is said to be notable for its unusual situations and tense dramatic moments.

Bette Davis is starred for the first time in "Ex-Lady," due for release on October 23. The story of "Ex-Lady" is set against the background of New York's artist colony, with its colourful, Bohemian atmosphere, and it shifts in sequence to casinos and night clubs in Havana. Contrast of locale is added to contrast of types and ideas, thus providing moving brilliance to this hour or more of entertainment.

**"Dynamite" Cagney**

James Cagney in "Picture Snatcher," which will be released on Monday, October 30, is supported by one of the strongest casts seen in years, including Ralph Bellamy, Patricia Ellis, and Alice White.

The screen's most dynamic personality is seen in a picture which is super-charged with comedy, packed with brilliant dialogue and terrific action, sequences that will leave every audience gasping for breath, after collapsing with laughter. "Picture Snatcher" shows the romance of the chase, the thrills of the encounter, and the suspense of the ultimate achievement—when pictures which should never see the light of day have not only been taken at the risk of life itself, but are published, making of the man who took them a target for the victims of his unscrupulous work.

George Arliss will be seen in "The Working Man," which is to be generally released after Monday, November 13, supported by Bette Davis, Hardie Albright and J. Farrell MacDonald.

In "The Working Man," George Arliss is said to contribute to the screen the greatest entertainment, absolutely excelling himself as a short-tempered, soft-hearted champion of "big business," who steals time from his own affairs to straighten out the lives of the orphans of his former competitor and biggest rival, who had married the sweetheart of his younger days.

"Call Me Mame," a Warner Bros.-Teddington musical production, starring Ethel Levey, is dated for general release throughout this country on Monday, November 20. Miss Levey is one of the best-known names of the musical comedy stage, and until she was persuaded by Irving Asher, continually refused to appear in a talking picture. The star is seen in a picture which can be best defined as a story of mother love and the renunciation of the rights of motherhood.

**Thrilling Drama**

Douglas Fairbanks, Jun., stars in "The Narrow Corner" (November 27), based on a novel by Somerset Maugham. He has never been better than he is as the escaping young Australian, wanted for the murder of his paramour's husband. Dudley Digges, as Dr. Saunders, an opium-smoking outcast, is a revelation; while the rest of the cast all give performances of the highest degree in an exotic and glamorous setting.

George Arliss in THE WORKING MAN

"The Stolen Necklace" (December 4), starring Joan Marion, is a thrilling Teddington crook melodrama. The backgrounds alternate between the mysterious East, a Thames-side barge, where the leader of the gang of thieves is tracked, and a London drawing-room, to witness the murder of a well-to-do business man. Joan Marion, W. Lester Matthews, and A. Bromley Davenport all give polished characterisations.

**Barbara as Siren**

Barbara Stanwyck will next be seen in "Baby Face" (December 11), supported by George Brent, as leading man. In "Baby Face," Barbara Stanwyck's alluring beauty has been given full sway, and her brilliant histrionic ability has never been seen to a better advantage. As the baby-faced vamp, who sets out deliberately to ensnare men in her desire for wealth and luxury, she gives a performance that is said to be as amazing as it is daring. She leaves a wake of ruin in her path, broken hearts, broken men and looted banks.

These important releases take Warner Bros. to the end of the year, from which point further important release dates are set to the end of February, 1934, the details of which will be announced.

# *Praise for "Footlight Parade"*

## "DINNER AT EIGHT"

### OUTSTANDING SUCCESS OF M-G-M SUPER

"DINNER AT EIGHT," M-G-M's all-star production, completed its run at the Palace Theatre, London, last week. Since September 6 this picture has proved to be one of the greatest box-office champions of all times. Never before in the history of the Industry has such a terrific cast been seen in one film. With names like Marie Dressler, Wallace Beery, Jean Harlow, John and Lionel Barrymore, Lee Tracy, Billie Burke, Madge Evans, Edmund Lowe, Phillips Holmes, Karen Morley, Jean Hersholt and May Robson, to mention just a few, it would be difficult not to make a winner, but with the expert direction of George Lukor, the clever dialogue, and the many fine dramatic situations, the picture is a box-office certainty.

◆

## P.D.C. MAJESTIC

### FORTHCOMING ATTRACTION

To follow "Curtain at Eight," "The Sin of Nora Moran" is announced by P.D.C.

Taken from "Burnt Offering," a human document, written especially for the stage by Willis Maxwell Goodhue, the film has been produced with a brilliant cast which includes Zita Johann, Paul Cavanagh, Sarah Padden, Ann Brody, Cora Sue Collins, Alan Dinehart, John Miljan, Henry B. Walthall, Harvey Clark, Sid Saylor, Otis Harlan and Aggie Herring.

On account of his brilliant work in "Curtain at Eight," Paul Cavanagh was immediately signed by Majestic for one of the leading rôles in "The Sin of Nora Moran."

◆

## *Finland Bouquet for Pathe*

The Pathe Gazette has received an enthusiastic letter from C. F. Monier-Williams, thanking the company for the loan of the films, "The Trooping of the Colour" and "The Derby," which were shown during British Week in Finland.

Mr. Monier-Williams adds:

> "The films were seen by enthusiastic audiences in Helsingfors of more than 6,000 in number, and their display was a valuable contribution to the atmosphere of good will towards this country which was created during British week."

◆

## "GOING GAY"

Sterling announce that "Going Gay," the first Windsor-Sterling production, which introduced the new British comedy team, Arthur Riscoe and Naunton Wayne, and Magda Schneider, the famous Continental film star, has been booked by Earl St. John for the Paramount theatres.

It will have its premiere at the Plaza Theatre, W., shortly.

## *"MONEY FOR THE BANK" IS VERDICT OF AMERICAN TRADE PRESS*

"FOOTLIGHT PARADE," Warner Bros.' new musical, which is being presented to the Trade at 8.45 p.m., the evening of Wednesday, November 8, at the Prince Edward Theatre, has achieved unanimous Press praise in America, and if these notices continue in so enthusiastic a vein, it looks as though "Footlight Parade" will add to its laurels all records for Press praise.

The *Hollywood Reporter*, under the heading of "'Footlight Parade,' is just money in the bank," states:

Call up your banker and tell him you won't need that loan you talked about. You've got a picture booked called "Footlight Parade," and though you are giving up 50 per cent. or more of the gross, you're still coming out with gravy—and plenty of it.

**Big Money**

After you do that, you may or may not bother reading the rest of this review. It doesn't make much difference. The important fact has been stated, "Footlight Parade" is big money. That fellow you met the other day who told you that back stage musicals were dead had *not* seen "Footlight Parade" . . . a twist on the backstage idea . . . "The backstage picture to end all backstage pictures." Let us summarise:

Jimmy Cagney displays all the "talents" we have become accustomed to, and then opens the bag to give us new tricks that will give a sensational new boost to his popularity.

Ruby Keeler's so darn sweet, and effective theatrically when necessary, that she can run for our money, or yours, even when in the ugly duckling stage of "Cinderella."

Joan Blondell plays a part with less broad-wisecracking than is her wont, and it is to her advantage. She is swell.

Dick Powell is definitely clinched for star material, especially when teamed with Ruby; Frank McHugh holds up nicely . . . Paul Porcasi was great . . . Guy Kibbee, Ruth Donnelly, Hugh Herbert, Claire Dodd, Gordon Westcott, capably round out a cast surprisingly well balanced.

**More and Better**

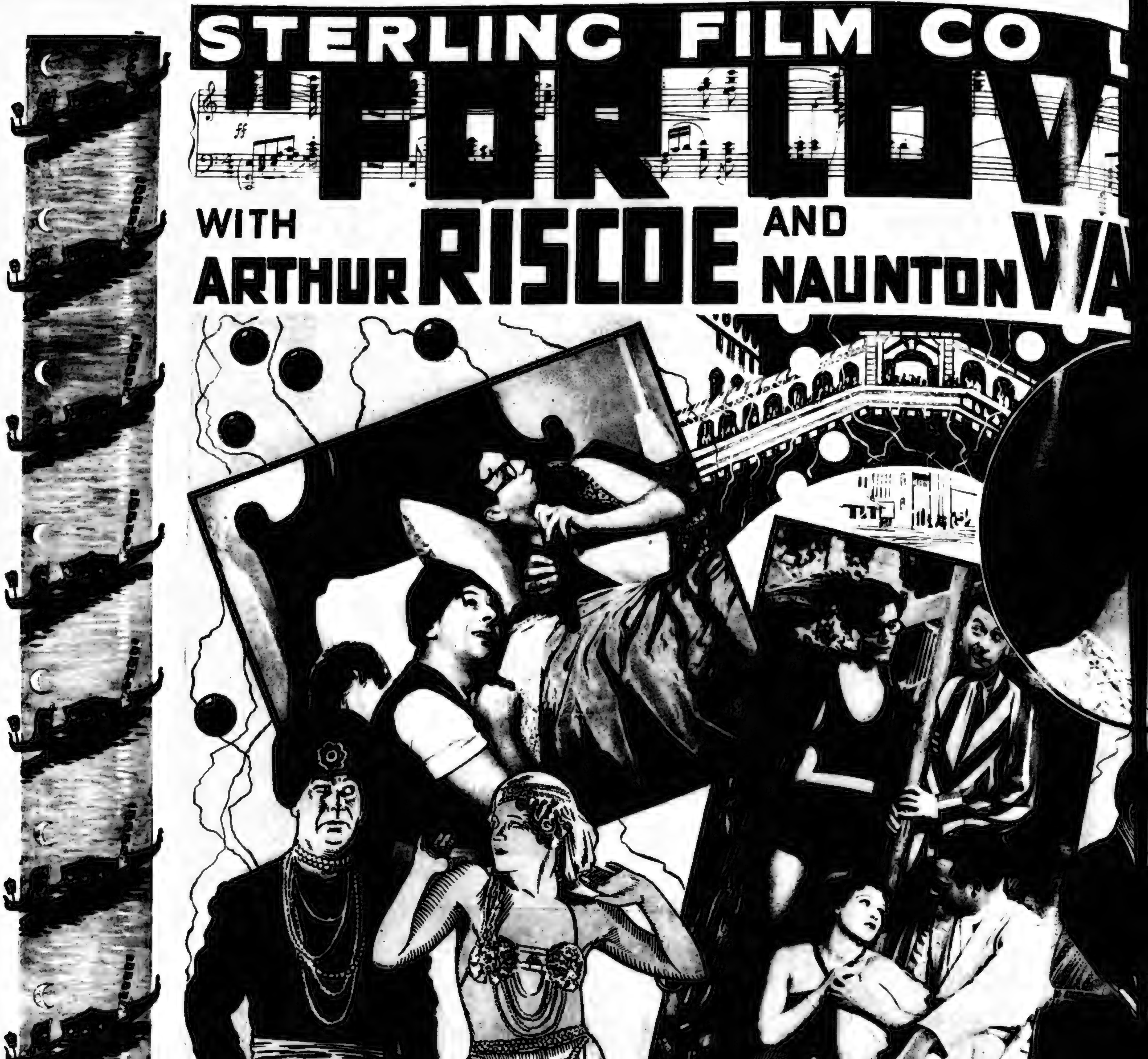
Busby Berkeley's dances are staged on the principle that "We'll give them more and better of everything than they have ever seen." And they succeed, particularly the water numbers.

There is one haunting song number in the early part . . . and the three feature numbers, "Honeymoon Hotel," "By a Waterfall," and "Shanghai Lil," that are all of hit calibre. . . .

Over it all is capable direction by Lloyd Bacon.

And put a tag on it. The present black-out ending is one of those "new" ideas that sound great in conference, but by the time this picture ends, Mr. and Mrs. Public have learned to like Jimmy, and Joan, and Ruby, and Dick—and, gosh, how they will ache for quick laugh flashes that let them see their Cinderellas and Princes in the moment of triumph.

*More scenes from A SOUTHERN MAID, the spectacular B.I.P. musical film which was accorded an enthusiastic reception at its recent Trade show by Wardour. Bebe Daniels gives a glamorous performance in the leading role of this film version of the popular musical comedy, and the brilliant supporting cast includes Harry Welchman, Lupino Lane, Nancy Brown, Clifford Mollison. Harry Hughes directed*



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Special Presentation at the Cambridge Theatr

D *presents* THE SECOND COMEDY MUSICAL ADVENTURE

# OF YOU"

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*Introducing the Great Tenor Discovery*

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**DIANA NAPIER**

DIRECTED BY CARMINE GALLONE

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The Short Subject Quarterly
The industry's guide to the short subject field.

1,400 SHORTS IN SIGHT FOR 1933-34

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Since 1918 the FILM DAILY has been serving the motion picture industry and is recognised as a leader in the field. Exhibitors the world over read the FILM DAILY for news and reviews of features and short subjects to help them in the conduct of their business. The news in the FILM DAILY is presented briefly and accurately. In these days, when time is a prime factor, exhibitors doubly appreciate the presentation of news in a brief, snappy manner. FILM DAILY reviews have been recognized for years as authoritative and indispensable to thousands of Exhibitors.

## The Film Year Book

This volume published by the FILM DAILY and given free with a year's subscription to the paper is the last word in valuable volumes of information. For the past fifteen years this book has been a part of The Film Daily Service. Each year it grows in size and importance to the industry. It contains everything anyone might wish to know about the motion picture industry. More than one thousand pages beautifully bound, containing a wealth of valuable information. Personnel of companies, productions of the year with full credits, a complete list of theatres, the work of directors, players and their work, cameramen and their work, the works of authors, dialoguers, scenario writers, a complete SHOWMAN'S GUIDE (with hundreds of practical showman ideas for putting over pictures). A buying guide, a survey of the foreign field, important legal decisions and 1001 other important items of interest.

## The Short Subject Quarterly

Here is another important edition of the FILM DAILY. Four times a year every subscriber receives a copy of this interesting issue. It is a complete survey of the Short Subject Field. Reviews of short subjects—ideas for selling shorts to the public—suggested programs—produc announcements, and many other interesting valuabl of information about short subjects that will help any exhibitor in the booking of short subjects for his theatre.

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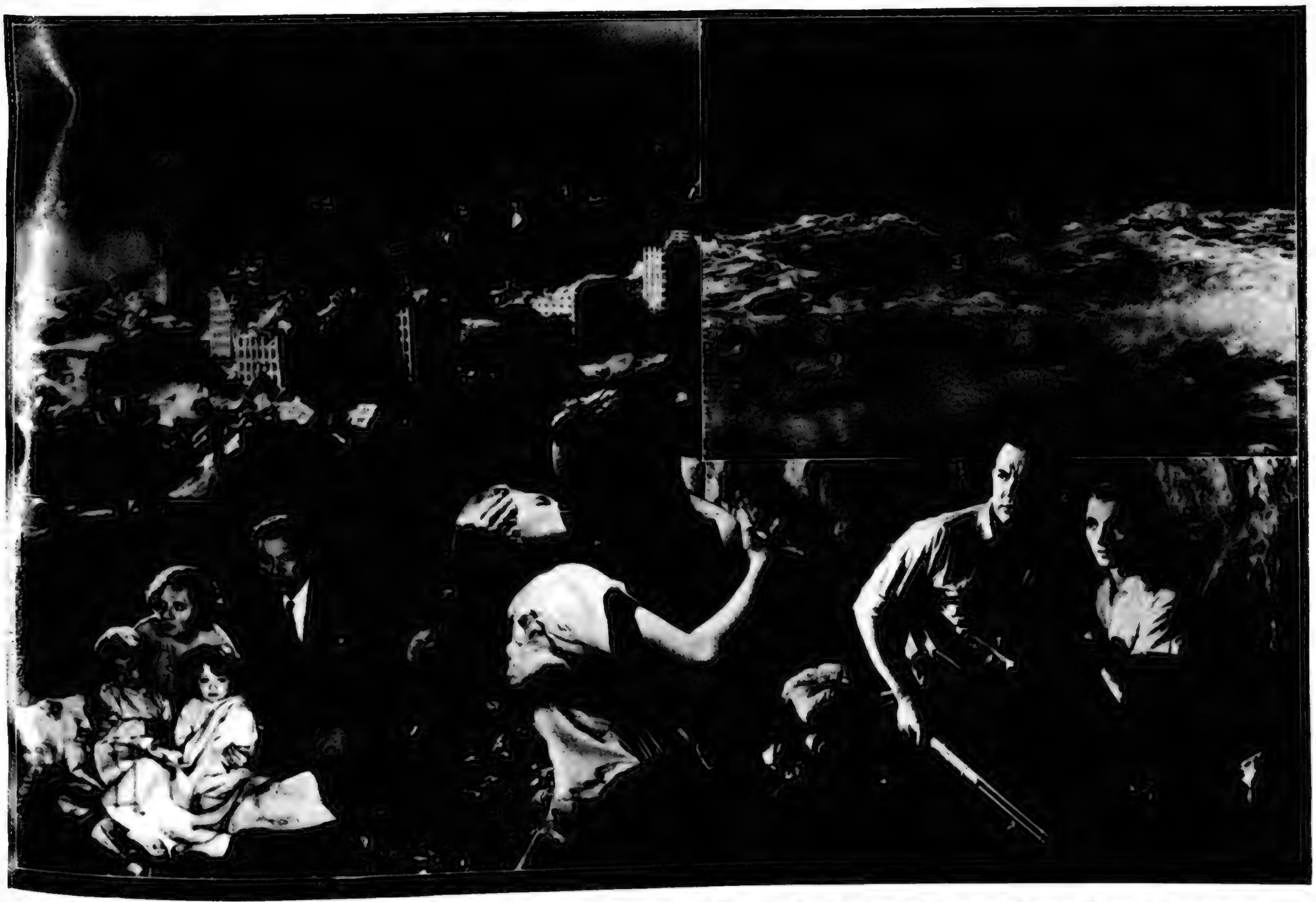
# "NIGHT FLIGHT"

CÓRDOBA
ROSARIO
URUGUAY
PELOTAS
RIO GRANDE
BUENOS AIRES
MONTEVIDEO
BAHIA BLANCA
SAN ANTONIO
RIVADAVIA

*A stirring and dramatic story of the hazards of civil aviation has been filmed by M-G-M in NIGHT FLIGHT, which will be the next attraction at the Empire. John and Lionel Barrymore, Clark Gable, Robert Montgomery and Helen Hayes head the all-star cast with Myrna Loy and William Gargan in support.*

# "THE DELUGE"



*THE DELUGE, which Radio is Trade showing next Tuesday evening at the Prince Edward Theatre, tells of a gigantic tidal wave which sweeps the world, bringing in its wake utter destruction and destroying the entire population with the exception of a handful of people. The humans in this story of the end of the world are dwarfed by the elements in their unleashed fury, but Peggy Shannon, Lois Wilson and Sidney Blackmer all turn in excellent performances*

# TWO OUTSTANDIN

# "SKIPPER OF THE OSPREY"

A Sparkling Story of Drama
and Romance on a Thames
sailing barge by
**W. W. JACOBS**

with
**RENÉE GADD**
**IAN HUNTER**
**D. A. CLARKE-SMITH**
**CLIVE CURRIE**

**TRADE**
LONDON HP
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3 p.m.

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**143 WARDOUR ST. LON**

PRESENTATIONS!

# "The FORTUNATE FOOL"

by DION TITHERADGE

A fascinating drama-with-comedy of Life on the Thames Embankment and Love in Mayfair

with

**HUGH WAKEFIELD**
**JOAN WYNDHAM**
**ARTHUR CHESNEY**
**SARA ALLGOOD**
**BOBBIE COMBER**

**SHOW**
**PPODROME**
**VEMBER 6th**
m.

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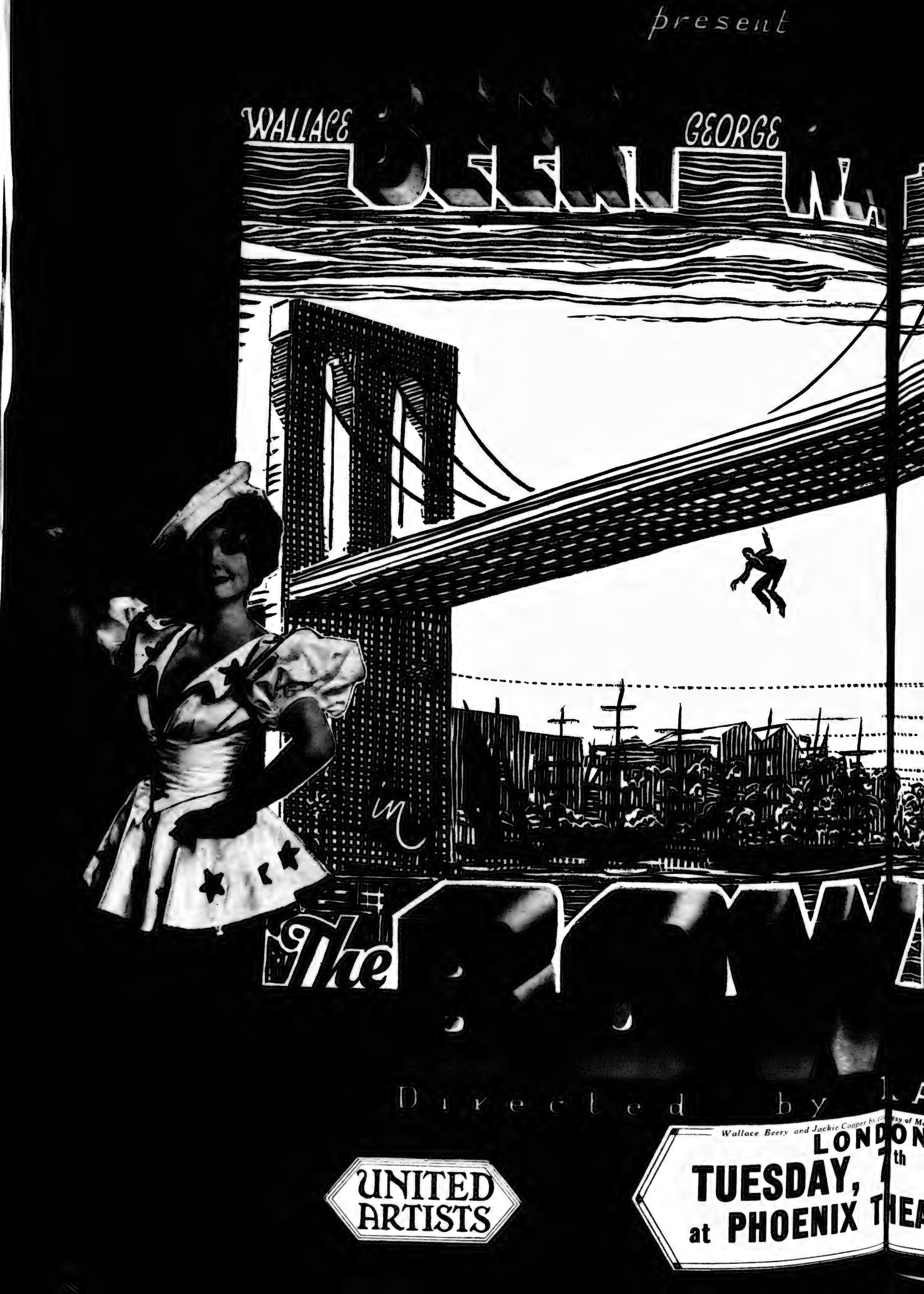
F.D.

ON. W.1. and BRANCHES



present

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GEORGE

in

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Directed by

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ARTISTS

Wallace Beery and Jackie Cooper by courtesy of M

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TUESDAY,

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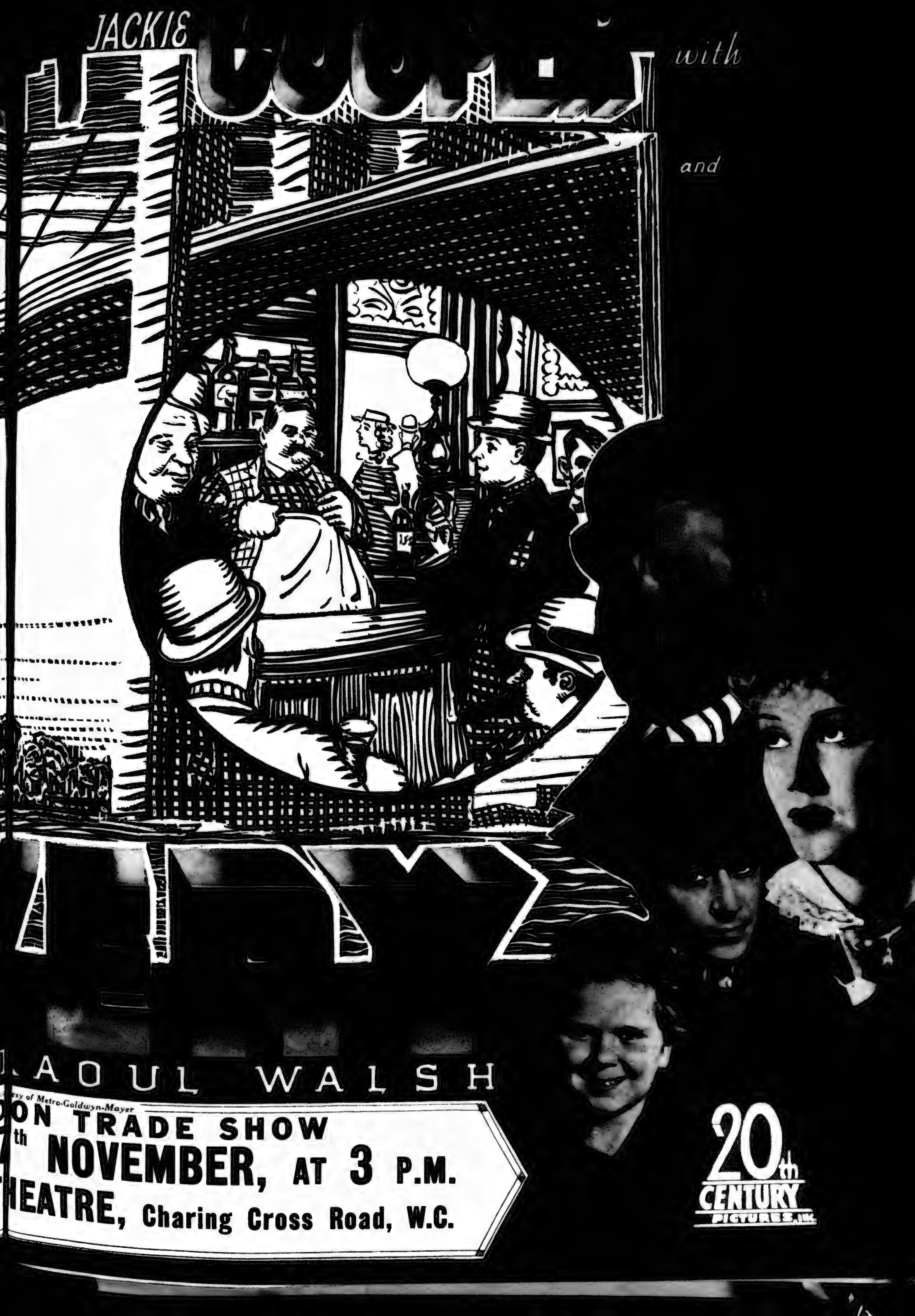

JACKIE COOPER with

and

RAOUL WALSH

…sy of Metro-Goldwyn-Mayer

…ON TRADE SHOW

…th NOVEMBER, AT 3 P.M.

…HEATRE, Charing Cross Road, W.C.

20th CENTURY PICTURES, INC.

# MAE WEST IN "I'M NO ANGEL"

## Paramount Announce London Trade Show

MAE WEST, the new Paramount star, who has departed from every previously accepted canon of feminine screen allurement and gained enormous popularity in a remarkably short space of time, will be seen next week in her new picture, "I'm No Angel."

Paramount announce that the Trade show of "I'm No Angel" will take place at the Carlton Theatre on Tuesday evening, November 7, at 8.30 p.m.

Miss West soared to the greatest heights of public favour and revolutionised feminine film styles in her last film, "She Done Him Wrong," but according to pre-view reports, it is impossible to predict the measure of popularity that will be hers as a result of "I'm No Angel."

In every respect it is considered to be immensely superior to her first starring film, beating her previous best on the score of story, star performance, excellence of production, songs and wise-cracks.

The star gives a splendid performance, portraying Tira, a hard-boiled carnival dancer who becomes the sensation of the metropolis.

On the road to fame and fortune she vamps a large number of her admirers, but is finally waylaid by her "tall, dark and handsome" ideal in the person of a society millionaire.

**The "Midway"**

In the production she sings several sensational songs; dances the "mid-way," a spectacular variation of the "shimmy," which she herself originated; wears lovely clothes and scintillates with sparkling Westicisms, especially in an hilarious courtroom scene. No star has so completely dominated a film as Mae West dominates "I'm No Angel," although she has been surrounded with a capable supporting cast.

The film was produced by Wesley Ruggles from a story devised by the star herself.

Tira, the dancer, becomes famous through appearing in a lion-tamer's act, and goes to New York in triumph. A millionaire falls in love with her, and they are going to be married when she is involved in a frame-up and he breaks the engagement. She sues for breach of promise, and as the outcome of a screamingly funny trial of the action, wins the day. But they are still in love, and when her lover discovers that she is innocent of blame everything ends happily.

Cary Grant heads the supporting cast as the tall, dark, and handsome suitor, and Kent Taylor, Edward Arnold, Gregory Ratoff, Ralf Harolde, Dorothy Peterson, Gertrude Michael, Russell Hopton, and William B. Davidson also have prominent rôles.

**Theatre Stormed**

When "I'm No Angel" opened at Dallas, Texas, police reinforcements had to be sent for to deal with the mob. Several free fights ensued.

Loudspeakers installed on the theatre marquee were used to pacify the disgruntled crowd, and the announcement was made that one of the closed theatres on the other side of the street would be opened immediately for the benefit of the disappointed patrons, and the picture shown there also. This was, in fact done, "I'm No Angel" being taken across the street reel by reel.

Naturally, adds the message, attendance and receipts records were absolutely beaten hollow.

◆

*Obituary*

## LANCS PIONEER PASSES

## Death of "Bert" Taylor

"Bert" Taylor, of Ashton, has died at the Park Hospital, Davyhulme, following a seizure.

Mr. Taylor was a controller of Lancashire Entertainments, Ltd., and was prominently identified with the Star and Pavilion Theatres, Ashton, the Regent and Empire Theatres, Eccles, and the Majestic, Patricroft.

**Freemason's Funeral**

The funeral of Harry Crane, formerly manager of the Grand Theatre, Birmingham, took place at Croxton Parish Church, on Thursday, when many associated with the entertainment world were present. Mr. Crane was extremely well known in Birmingham and the North Staffs area. A prominent Freemason, he was a member of the Cranbourne Lodge, London; the Alphage Lodge, Birmingham; and the Wedgewood Lodge, Hanley.

**H. J. Crane Dead**

H. J. Crane, for ten years manager of the Grand, Hanley, both as a legitimate theatre and a kinema, died last week, at Coxton, near Eccleshall, Staffs. Mr. Crane was as well known in the stage as he was in the kinema business.

◆

## COMPTON FOR BOSCOMBE

## Astoria Installation

These are busy days for Mr. Manager F. Fryer, of the Astoria, Boscombe. Among the important improvements carried out or in course of operation are the installation of the new Plenum system for heating and ventilation, and the building of a new staircase leading to the circle. Another entrance giving access to the front seats is being provided.

**By far the most important announcement, however, is that there will shortly be installed a John Compton organ with illuminated console.**

*Katharine Hepburn and Adolphe Menjou in MORNING GLORY (Radio) at the London Coliseum*

# SHOWING NEXT WEEK

***A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing November 6***

### London

**Astoria.**—"I Have Lived" (G.-B.D.) and "International House" (Paramount).

**Capitol.**—"Paddy the Next Best Thing" (Fox).

**Carlton.**—"Song of Songs" (Paramount).

**Coliseum.**—"Morning Glory" (Radio) and "Evidence in Camera" (Radio).

**Dominion.**—"Good-bye Again" and "I Was a Spy" (G.-B.D.).

**Empire.**—"Night Flight" (M-G-M).

**Marble Arch Pavilion.**—"S.O.S. Iceberg" (Universal).

**New Gallery.**—"Cuckoo In the Nest" (G.-B.D.).

**New Victoria.**—"I Was a Spy" (G.-B.D.) and "International House" (Paramount).

**Plaza.**—"Too Much Harmony" (Paramount).

**Stoll.**—"Secrets" (Radio) and "Just Smith" (G.-B.D.).

**Tivoli.**—"Power and the Glory" and "Charlie Chan's Greatest Case" (Fox).

### Birmingham

**Forum.**—"Facing the Music" (Wardour) and "The Picture Snatcher" (Warner).

**Futurist.**—"Lord of the Manor" (Paramount) and "The Silver Chord" (Radio).

*Tom Walls and Ralph Lynn in a scene from THE CUCKOO IN THE NEST, which is showing at the New Gallery*

**Gaumont Palace.**—"Britannia of Billingsgate" (G.-B.D.) and "Lily Turner" (First National).

**West End.**—"The Only Girl" (G.-B.D.) and "Forgotten" (Universal).

### Bradford

**Empire.**—"Sleeping Car" (G.-B.D.) and "Forgotten" (Universal).

**Regent.** — "Sweepings" and "Black Ghost" (Radio).

**Theatre Royal.**—"King Kong" (Radio).

### Bristol

**Empire.**—"Sea Below" and "California Trail" (U.A.).

**Hippodrome.**—"This Week of Grace" (Radio).

**King's.**—"The Rebel" and "Big Town" (Universal).

**New Palace.**—"Britannia of Billingsgate" and "A Study in Scarlet" (G.-B.D.).

**Regent.**—"I Was a Spy" (G.-B.D.) and "International House" (Paramount).

**Stoll.**—"A Farewell to Arms" and "Cash" (Paramount).

**Triangle.**—"Sea Below" and "California Trail" (U.A.).

**Whiteladies.**—"The Rebel" and "Big Town" (Universal).

### Cardiff

**Capitol.**—"Bedtime Story" and "Lord of the Manor" (Paramount).

**Empire.**—"Adorable" (Fox).

**Park Hall.**—"Possessed" (M-G-M).

**Pavilion.**—"The Rebel" (Universal) and "Lucky Blaze" (Ace).

**Queen's.**—"The Rebel" (Universal) and "Lucky Blaze" (Ace).

### Edinburgh

**Caley.**—"Little Giant" and "Beware of Women" (First National).

**New Picture House.**—"Britannia of Billingsgate" and "Sing, Singer, Sing" (G.-B.D.).

**New Victoria.**—"Britannia of Billingsgate" and "Sing, Singer, Sing" (G.-B.D.).

**Palace.**—"The Last of Mrs. Cheney" (M-G-M).

**Playhouse.**—"Christopher Strong" (Radio).

**Rutland.** — "Possessed" (M-G-M) and "Life in the Raw" (Fox).

**St. Andrew Square.** — "Possessed" (M-G-M) and "Life in the Raw" (Fox).

**Synod Hall.**—"Hallelujah, I'm a Tramp" (U.A.) and "Great Stuff" (Fox).

### Glasgow

**Coliseum.**—"Facing the Music" (Wardour) and "Ex-Lady" (Warner).

**Cranston's.**—Norma Shearer Repertory Week (M-G-M).

**Green's Playhouse.**—"Farewell to Arms" (Paramount) and "Wanted" (Butcher).

**La Scala.**—"Fra Diavolo" (M-G-M).

**New Savoy.**—"It's Great to be Alive" (Fox) and "Worthy Deceiver" (Ideal).

**Regal.**—"Facing the Music" (Wardour) and "Ex-Lady" (Warner).

**Regent.**—"Hell Below" (M-G-M).

**The Picture House.**—"The Only Girl" and "The Fire Raisers" (G.-B.D.).

### Leeds

**Assembly Rooms.**—"Britannia of Billingsgate" (G.B.D.) and "Forgotten" (Universal).

**Coliseum.**—"The Little Giant" and "Lilly Turner" (First National).

**Majestic.**—"Britannia of Billingsgate" (G.B.D.) and "Forgotten" (Universal).

**Paramount.**—"A Bedtime Story" (Paramount).

**Rialto.** — "All Quiet on the Western Front" (Universal).

**Scala.**—"The Little Giant" and "Lilly Turner" (First National).

**Tower.**—Mon.: "Sweepings" (Radio): Thurs.: "Cynara" (U.A.).

### Liverpool

**Forum.**—"Working Man" (Warner).

**Futurist.**—"Summer Lightning" (U.A.).

**Palais de Luxe.**—"The Ghoul" (G.B.D.).

**Prince of Wales.**—"Into the Blue" (Zenifilms) and "Hearts of Oak" (Int. Prod.).

**Rialto.**—"Peg of My Heart" (M-G-M).

**Royal Hippodrome.** — "Fast Workers" (M-G-M) and "The Gallant Fool" (Pathé).

**Scala.**—"Little Giant" (First National).

**Trocadero.**—"The Only Girl" (G.B.D.).

### Manchester

**Deansgate.**—"Gold Diggers of 1933" (First National).

**Gaiety.**—"Gold Diggers of 1933" (First National).

**Market Street.**—"Gabriel Over the White House" (M-G-M).

**New Oxford.**—"Gabriel Over the White House" (M-G-M).

**Paramount.**—"Bedtime Story" (Paramount).

**Piccadilly.**—"My Lips Betray" (Fox).

**Theatre Royal.**—"Heads We Go" (Wardour).

**Regal.**—"Just Smith" (G.-B.D.).

### Newcastle

**New Westgate.**—"Britannia of Billingsgate" (G.B.D.) and "H.R.H. Prince of Wales" (G.B.D.).

**Pavilion.**—"The Devil's in Love" (Fox).

**Queen's Hall.**—"The Only Girl" (G.B.D.).

**Stoll.**—"Black Beauty" (Pathé) and "Loyalties" (A.B.F.D.).

### Sheffield

**Albert Hall.**—"The Ghoul" (G.B.D.) and "Double Exposure" (Pathe).

**Central P.H.**—"Hell Below" (M-G-M).

**Cinema House.**—"Possessed" (M-G-M) and "Thark" (G.B.D.).

**Electra Palace.**—"The Lost Chord" (A.P.D.).

**Hippodrome.**—"Farewell to Arms" and "The Sphinx" (Pathé).

**Regent P.H.**—"Britannia of Billingsgate" and "Prince of Wales" (G.B.D.).

**Union Street.**—"The Mind Reader" and "Long Live the King" (First National).

# Studio Jungle for New Tarzan Thriller

## AMAZING ANIMAL SCENES IN M-G-M PICTURE

ONE of the most ambitious attempts ever made by a motion picture studio to bring an adventure story to the screen is now under way with the filming of "Tarzan and His Mate," featuring Johnny Weissmuller and Maureen O'Sullivan at the Metro-Goldwyn-Mayer studios.

An area of one hundred acres has been created, packed densely with trees and undergrowth into which African animals of all kinds are to be released. Beasts to be shown in action include a herd of more than twenty elephants, nearly one hundred lions, a man-killing rhinoceros, chimpanzees, monkeys, gazelles, hippopotami, boa-constrictors, and hundreds of other specimens of jungle life.

**Elephants Amok**

Two of the biggest climaxes of the picture will show a herd of maddened elephants charging a safari of natives and white men, and later an attack of dozens of lions upon a camp. Wild animals are being recruited to assist the studio in obtaining the scenes.

The new story continues the adventures of Tarzan, played by Weissmuller, when a safari of white men attempt to raid the "elephants' burial ground" of millions of dollars worth of ivory. Tarzan's attempts to protect the sacred jungle hoard get him into breath-taking hazards that far surpass the thrills of "Tarzan, the Ape Man"

**Underwater Thrills**

Of special interest in the picture are scenes taken underwater by a special process of a battle between a man and a giant crocodile.

The notable supporting cast includes many players remembered for their rôles in "Tarzan, the Ape Man," also filmed by M-G-M, Neil Hamilton, Forrester Harvey, Doris Lloyd, of the original cast, and Paul Cavanagh, William Stack, and Desmond Roberts, new additions.

Cedric Gibbons, long known for his work as an art director and designer of unique sets, makes his debut as a director with this film, and is said to have incorporated many new ideas in screen technique.

**Comedy Jungle Thrills**

Tropical jungle thrills were also turned to the purposes of comedy in "Meet the Baron," in which Jack Pearl, the American wireless comedian, makes his talking picture debut. The huge "jungle" at the Metro-Goldwyn-Mayer studios provides the setting, in which Pearl, Schnozzle Durante and Henry Kolker went through sanguinary "adventures."

This sequence is a prologue to the comedy, which later shifts to New York, with Pearl and Durante enmeshed in an amazing series of tribulations in a women's college. Walter Lang is directing the mad melange of nonsense, music and romance, with an elaborate cast that includes Zasu Pitts, Edna May Oliver, Ted Healy and his comedians, Greta Meyer, the "Collegiate Cuties," and others.

◆

## CIRCUIT PLANS

## Shipman and King's Busy Programme

The Shipman and King group of theatres, which has been developing quietly on sound lines, has in hand a programme of building which includes some very important schemes.

In Horley, Surrey, where the circuit now owns the Pavilion, a site has been acquired in Victoria Road upon which a super of a 1,000 capacity is to be built to the plans of H. Coussens, Havelock Road, Hastings. A car park is included, and contracts are out for tender.

At Berkhamsted ground has been acquired at the rear of the Court for enlargement to a 1,000 capacity, and an entire re-building scheme is planned, the architects being Howis and Belcham, of Fenchurch Street.

At both these theatres organs are to be installed, Shipman and King's experience in installing at Hoddesdon having persuaded them of the value of an organ in a programme.

At Braintree, where the circuit owns the Central and the Palace, the Palace will be closed shortly and demolition will be proceeded with preparatory to the building of a 1,250 capacity on the site.

Rebuilding is also to take place at the Hippodrome, Maldon, where Howis and Belcham are the architects for a house to hold 1,200.

The Oriel, Leighton Buzzard, formerly the property of Metropolitan Electric Theatres, has been reconstructed to increase the capacity from 750 to 1.000. Howis and Belcham are also the architects for this job which has been carried out without closing even for a day. A new front is being constructed, and will be completed in six to eight weeks' time.

## WEST HARTLEPOOL FIRE

During a matinée at the Hippodrome. West Hartlepool, a fire broke out from under the floor of the stalls. The proprietor. T. Pailor, and his staff at once took steps to deal with the outbreak, and the fire brigade were also summoned. The fire was quickly extinguished, and after a brief interval the screening of the film was resumed.

# KINE THEATRE SECTION

SHOWMANSHIP EQUIPMENT PROJECTION CONSTRUCTION MUSIC SUGGESTIONS SOUND & COLOUR

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## LIGHTWEIGHT RECORDING FOR TRAVELOGUES

### NEW W.E. OUTFIT

*By C. S. Sawyer (A.R.P.I.)*

IT has been the aim of sound engineers, since the beginning of talkies, to reduce the original cumbersome sound recording equipment to more flexible proportions and so make it more adaptable to newsreel conditions, to produce a system that could be easily transported and taken into the remotest spots where the local conditions make any direct recording with bulky and heavy apparatus out of the question.

In this respect Western Electric have made some notable contributions. The company have an established wide range of recording outfits from those employing double film to systems combining both the sound and the scene on the one element.

The system described below is styled Type G, and is a modified and highly improved version of an earlier single film equipment. The ingenuity which has been observed in attempting to reduce weight is notable and the success of their endeavours is demonstrated in the fact that the total operating weight of the new system, including the camera, is only 180 lb., and but four main items figure in the gear.

**Catering for Newsreels**

Since the beginning of sound recording for motion pictures it has been recognised that the equipment for newsreel work should differ in many respects from that which would be the most satisfactory for studio recording. However, the urgency of producing such equipment made it advisable to adopt the available apparatus with as little modification as practicable. So in most cases lightness of weight was sacrificed to reliability of operation.

While at that time it was quite possible to envisage the conditions which would be encountered in the studio, those in the newsreel field were more difficult to anticipate. Therefore, it was felt advisable to take reasonable factors of safety in including apparatus which might be needed. This was done largely because the newsreel man is effectively and, frequently, actually much more distant from his base than is the sound man in a studio or on location.

With the knowledge gained from actual field experience, and with the development of such new apparatus as the permanent magnet light valve and the moving coil microphone, it [illegible] now feasible to radically improve the Western Electric Newsreel Equipment from the standpoint of simplicity of design, ease of operation, and last, and decidedly not least, weight of equipment. In describing this new equipment in [illegible] detail, the improvements made and the reasons for them will be pointed out.

**Power Supply and Motor Drive**

The first point to be considered is that of the power supply, since heretofore it has been the controlling influence in the weight of equipment. To permit greater flexibility in operation [illegible] is almost compulsory that batteries be used for the power, whether it be for the amplifier supply or for the motor drive of the camera.

**Easily Handled Outfit**

The use of a single film for both sound and picture negatives then seems a logical practice to follow. Only one motor, that for the camera, [illegible] required, instead of the two, one for the recording machine and one for the camera, required by the double film system. In addition, the motors for an interlocking system are larger and less efficient. The additional battery required makes the motor battery weight of the double film system probably three times as great as that of a single film. It must be recognised [illegible] the speed control so obtained is not quite as constant as with regulating apparatus, but experience has shown that for [illegible] at least and for most newsreel pick-ups of music, the regulation that can be obtained with a single motor of proper design is satisfactory.

While for the same power output 110-volt

(Continued on page 59)

*The Observation Window*

## Zoetrope Stereoscopy

### *A Speech Amplification Success*

### *Photographic Tips for Projectionists*

I HAVE often been amazed to notice the trouble to which inventors are willing to go to achieve their ambition, be it colour, stereoscopy, or a patent collar-stud. I was amused to discover the other day a patent specification which seriously suggested revolving an enormous drum, with vertical slits around the screen, in front of a row of seats, the purpose of this device being to enable each patron to see his respective right- and left-hand images, and so to achieve true stereoscopic kinematography.

IF the movement of the drum were synchronised with the projection of alternate right- and left-hand pictures, I have no doubt that it would fulfil the demands of its inventor. But if such methods are to be seriously adopted, our kinema architects will have to revolutionise their ideas of kinema building.

I HAD already remarked upon the fine sound quality of the amplified speeches at the B.K.S. dinner last Wednesday week, when, meeting P. A. H. Voigt, I found that he had made the installation with his new amplifier and speaker which won the gold medal certificate at the Inventions Exhibition a fortnight ago.

THERE was not the slightest trace of the metallic nasal sound which so frequently asserts itself in amplified speech, and it was only the volume of sound which convinced me that speakers were being used, so natural was the tone.

THIS speech relay may be accounted a landmark in public address work, inasmuch as it was the first occasion on which the Voigt slack diaphragm condenser microphone has been used in conjunction with an all-mains microphone amplifier in public. It was, too, the first time that the loudspeakers fitted with the new special diaphragm (whose response goes right up past 10,000 cycles) have been used for relaying after-dinner speech.

IN a report to the L.C.C. the Entertainments Committee mention an incident which occurred at a kinema arising from an outbreak of fire, and instance it as evidence "of the value of the Council's practice of requiring the extension of sprinkler installations to shops forming part of a structure mainly used for public entertainments."

IT appears that a fire occurred in a shop adjoining a kinema. The sprinkler alarm rang, but the kinema fire attendant found that the sprinkler installation in the theatre was not working. Subsequent investigation showed that the sprinkler installation had worked in the shop and, in fact, had put the fire out. At the time of the outbreak about 2,000 members of the public were in the kinema, but they were unaware of the fire.

AN article in the "B.J." on engineering photography contains several hints which may be of interest to those projectionists who are submitting photographs of their projection rooms. The value of a rising front to the camera is stressed, and an important point is that the photograph should never be taken from a lower point of view than the normal height of vision.

THE lens should be a good quality anastigmat—for projection-room work probably of fairly short focus; an aperture of f/8 or f/6.8 is recommended, which should, however, be stopped down if possible to f/16 or smaller for exposure, using rapid plates of about 600 or 700 H. and D. A useful suggestion is that if it is desired to show the projectionists and a time exposure is necessary, there will be less risk of movement if the projectionists can be shown with one or both hands resting firmly on parts of the machine which they would be holding in ordinary working.

J. BENSON.

*Answers to Correspondents*

## Projector Drive from the Mains

### A Question of Efficiency

D.C.A.C. writes: From the point of view of obtaining absolutely constant running speed for sound film reproduction, what are the relative merits of a D.C. projector motor fitted with a centrifugal speed-governing device, as compared with a synchronous A.C. projector motor?

Is it true that a synchronous A.C. projector motor run on a 50-cycle public mains supply will synchronise with mains and maintain absolutely constant speed without any special speed-governing device? If so, does this hold good for any 50-cycle public mains supply?

*Reply:*

The question of whether a repulsion-induction (not necessarily a synchronous) motor will run a sound projector satisfactorily on alternating mains depends upon the mains themselves.

Any mains with a good power factor, low voltage drop, and generally adequate for their load, are suitable; but it sometimes happens that a kinema is connected near the end of an already fully loaded feeder—possibly with heavy motors running near—and in this case, whenever the arcs are struck or a heavy motor started, there may be a drop in speed of the projector motor.

In probably 90 per cent. of cases, however, it is found that the ordinary repulsion-induction motor with no form of speed control is perfectly satisfactory. It is, in fact, generally considered more satisfactory than a D.C. speed-controlled motor, since the latter, apart from the relative delicacy of the speed control mechanism, may suffer from brush trouble which may affect the speed, and, in any case, voltage drop must have a certain effect upon the speed before the control can work. On the other hand, the effect on an A.C. motor of voltage drop can only be to vary the slip of the rotor to a relatively small fraction of the full speed.

It is unnecessary to point out that a D.C. motor run from the arc generator will in any case be unsatisfactory, and also that a faulty belt drive may cause more speed fluctuation than the greatest mains variations likely to be encountered.

## REMOTE STARTER CONTROL FOR GENERATORS

### HOME-MADE DEVICE

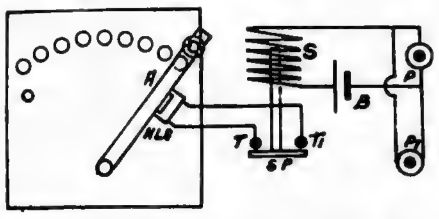
*By Cyril Sylvester, A.M.I.E.E.*

ANY device which will make control of the electrical plant in a theatre more easy or certain may be considered as an asset towards efficiency. If one considers the installation of modern plant it is not difficult to realise that efficiency can be increased at many points. It is my purpose in this article to deal with one point only: an important point, since it affects the control of energy to the arcs.

**Motor Starter Operation**

Energy for the arcs is usually supplied through the medium of a motor-generator, which is often located at some distance from the operating-box. At times one or more machines are fitted in an out-of-the-way room, which can only be reached by a dexterous performance on a narrow iron ladder: in positions which are almost inaccessible.

It is often necessary (in case of fire or breakdown) to disconnect the motor-generators completely from the supply. Here it is not sufficient merely to pull out the switches in the operating-box; it is necessary to stop the machines by cutting off the current at the source of supply, at the motor starters of the machines themselves. Here it will be seen that valuable time may be wasted in getting to the machines.



Floor space in the plant section of a kinema-theatre is scarce, so that it is possible that the machines have been placed in the only possible position. Fitting the motor starters in the operating-box is out of the question, both on account of cost and lack of space. There is no reason, however, why an inexpensive remote control device cannot be fitted so that the motor starters can be operated from one or more positions in the operating-box.

**An Example**

But it is necessary to know something about the characteristics of a motor starter, because the control device has to be connected to the existing operating arrangements. In the sketch the motor starter is shown on the left. It consists essentially of the starting arm A, which is held in position against the tension of a spring by the no-load coil, NLC, after the various resistance steps have been cut out. To stop the motor, the usual way is to take out the main switch; this cuts off the supply, so that the coil (NLC) becomes de-energised and the spring forces the arm to the "off" position against the stop.

**Remote Control Device**

The remote control arrangement, shown on the left of the illustration, does not operate on the main switch, but upon the coil (NLC). This it does in the following way:—

Connection is made between the terminals of NLC and two special fixed carbon contacts, T and T1. Above these contacts is a solenoid or coil (S), in which a soft iron plunger is free to move up or down. At the bottom end of the plunger is fitted a piece of spring brass (SP). It will be seen that if the plunger is drawn into the solenoid, SP will short-circuit T and T1, so that a large percentage of the energy taken by NLC will be taken away.

This will partially demagnetise NLC, so

(Continued on page 60)

SIEMENS-PLANIA CARBONS
Always leading for consistent quality and steadiness

# AROMAS OF OLD EGYPT

## Provide Puffs For "Night in Cairo"

### ASTON CROSS ASTORIA EXPLOITATION

A. CUSSONS, manager of the Astoria, Aston Cross, Birmingham, and his assistant, P. McRae, are ever alive to the possibilities of exploiting forthcoming attractions. For "A Night in Cairo" (M-G-M) they arranged a display with local tobacconists with Egyptian cigarettes. In the window were cut-outs of the stars, stills and large art boards announcing: "For an enjoyable smoke you cannot better our special blend of Egyptian cigarettes, whilst for an enjoyable evening after purchasing your supply, visit the Astoria and see 'A Night in Cairo.'"

For "Sign of the Cross" (Paramount) they had an attractive setting with a firm of tailors. Overcoatings were displayed with cut-outs, stills and two large shields, bearing the announcement: "Shield yourself against depression and visit the Astoria and see 'The Sign of the Cross'—the picture of the year—shield yourself against the weather." For the screening of "The Good Companions" (G.B.D.) displays with Duro wines were staged in the windows of local wine stores consisting of cut-out scenes from the film, together with a table laid showing a series of cocktails. Announcement cards tying up with the film invited the passer-by to purchase bottles of the Duro wines for the good companions of the home.

### BEAUTY COMPETITION

### Boosts "Blondie Johnson"

Albert A. Harrison, manager of the Delicia, Costa Green, Birmingham, gave bright advance exploitation for the recent screening of "Blondie Johnson" (First National).

It consisted of a beauty competition, in which a number of permanent waves were offered as prizes. Over 200 entries were received, and a beauty specialist in Birmingham acted as judge of the finalists. Those who reached the semi-final stage were also recipients of gifts from the management of the house.

Full advantage was taken of the forthcoming visit of a fair to publicise the "Iron Master." The services of a man with a striker machine was hired and his apparatus erected in the car-park. Here, amidst bunting and posters, was the invitation: "Are you on 'Iron Master'? Try your strength here free, then visit the Delicia and see Reginald Denny in 'The Iron Master.'" This proved so much of an attraction that a special attendant had to be posted on the car-park to arrange the queues of strength testers.

### EDGBASTON WAXWORKS

### Display for Mystery Picture

Special lobby displays in connection with his programmes are a feature of William Hudson's exploitation at the Edgbaston Cinema, Birmingham. His display for "The Mystery of the Wax Museum" (Warner) consisted of a dead-black background with a cut-out of a woman in walking attire, whilst in front was a setting of a man in the act of stabbing a person. Concealed lighting in the red and green tones completed what proved to be a most arresting display, the outcome of much verbal publicity in the district.

### CLEANING UP HULL

### Vacuum Cleaner Tie-up

Tying-up with the Goblin Vacuum Cleaner Co., W. J. Fishleigh, of the National Picture Theatre, Hull, arranged window displays at Hammond's, Meadow's, and the Corporation electricity showrooms, featuring the heading: "Hull Cleans Up," in connection with "Cleaning Up" (Br. Lion). At all these centres the Goblin cleaner was displayed, together with cut-outs from the film, cards giving the film title, stars, dates and times of showing. This was supported by a series of cut-outs in a lobby display at the kinema, whilst in the circle a Goblin cleaner was demonstrated at various times during the day.

## *BILLINGSGATE AT LIVERPOOL*

### *PISCATORIAL PUBLICITY FOR "BRITANNIA"*

IN the lobby of the Trocadero, Liverpool, last week there was everything of the atmosphere of Billingsgate but the smell. The inspiration of this novel display was "Britannia of Billingsgate" (W. and F.), which represented F. J. Smidmore's "swan song," as this week he takes over the managership of the new Gaumont Palace, Wallasey.

The scene depicts a fishmonger's business as carried on by Gordon Harker in the film, true in all detail, even to the blackboard at the side giving "to-day's prices," and stocked with cut-outs of fish and poultry.

Paper shopping bags, fish boxes, and posters advertising chilled salmon, were obtained from a firm on the Liverpool retail fish market and gave the display a touch of realism.

The horse and cart and shop were all made of plywood, the whole display being designed, made and erected, by Mr. Smidmore and his staff at a cost of 10s.

### MARCUS AND MERCIA

### Advertise "The Sign of the Cross"

"The Sign of the Cross" (Paramount) was the subject of a very striking front-of-house display at the Palace, Erdington.

Manager Yorke exhibited a giant cut-out of an arena erected on the face of the building, together with life-like hand-painted figures of Marcus and Mercia.

In the main entrance to the ballroom a striking tableau was erected of the burning of Rome with cut-outs of Nero and members of the court watching the destruction. The flames from the cut-out of the burning city were continued on a back-cloth and ended in a large cross, with gave an excellent effect with back illumination.

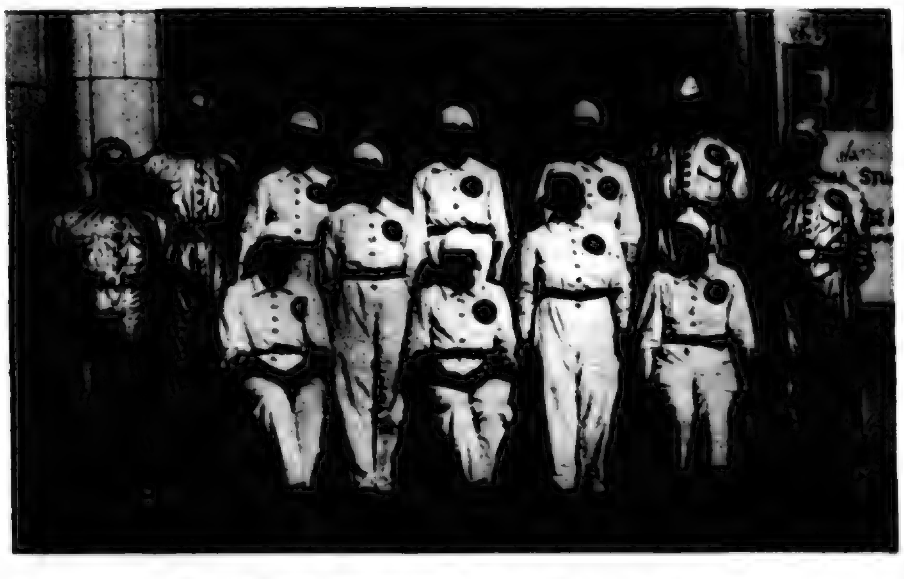
The leading booksellers were featuring the film with special editions of the book and tasteful displays of cut-outs, stills and announcement cards.

THIS ACE COMBINATION CANNOT BE BEAT
SO THIS IS AFRICA

*Two sides of a publicity stunt put over for SO THIS IS AFRICA (U.A.), at the Carlton, Boscombe*

### WORCESTER BEAUTY COMPETITION

The arrangements made by Cyril Smith, manager of the Silver, Worcester, for a beauty contest met with extraordinary success, no fewer than 61 entries being received. The final was held at the Public Hall, under the patronage of the Lord Mayor and Lady Mayoress, the Chief Constable and members of the Council.



*F.P.1 (G-B-D) received emphasis at the Plaza, Watford, by the dressing of the staff in appropriate costume. (See story page 48)*

MONDAY NEXT
Gordon HARKER in BRITANNIA OF BILLINGSGATE
GORDON HARKER

*An attractive lobby scene arranged by F. J. Smidmore, at the Trocadero, Liverpool, for the screening of BRITANNIA OF BILLINGSGATE (G-B-D)*

# CIVIC VISIT TO "CAVALCADE"

## *RADIO HELP FOR WARDOUR FILM*

### *BIRKENHEAD CALL SIGN*

"HELLO, everybody, Scala calling," was the slogan adopted by G. H. Barker, of the Scala Kinema, Birkenhead, to advertise "Radio Parade" (Wardour). In the lobby of the theatre two towers were erected and connected by an aerial, from which there was suspended photographs of the artistes appearing in the film. Flasher lamps at the tops of the towers completed the display. In addition, Mr. Barker secured the co-operation of a local wireless dealer, displays of radio receivers being arranged in the Scala window. At Marks and Spencer's Stores in Birkenhead, a display of high-tension batteries was linked up with the film.

LUXURY LINER

*This tableau, part of a large vestibule display at the Hippodrome, Norwich, for LUXURY LINER (Paramount), was arranged by Percy D. Aubin. Around were travelling trunks, rugs, etc.*

### REAL SHOWMANSHIP

### Street Work Boosts Film

W. Prodgers, of the Triangle, Bristol, is the type of showman who recognises an opportunity for publicity and seizes it ere it has passed. The week before he had "The Good Companions," the City Council started repairing the road which leads to the theatre, and Mr. Prodgers had a large card made with the words, in bold letters: "Just paving the way for 'The Good Companions,' at the Triangle, October 9." This he placed on a heap of stones which had been dumped in the road. It was really good publicity, for apart from the fact that it drew everyone's attention, its aptness was much appreciated. A local paper secured a photograph and published it with commendatory comments. In addition to this, Mr. Prodgers distributed 5,000 handbills from house to house, and he also sent special letters to all clergymen in the district drawing their attention to the second feature in the programme, "In Our Time."

### NOVELTY VARIETY

### Proves Popular at Preston

Preston managers are becoming increasingly alive to the advantages of a variety interlude, and seven artistes are contributing to a short variety offering at the Palace this week, and an accordion band appears on two evenings at the Star.

The palm for ingenuity, however, must go to Mr. Lennan, of the New Victoria, who devised a pleasant little entertainment for presentation during this week. Preston has a circular tram tour, and Mr. Lennan is parodying it on the stage. A miniature tram track was erected, and the organist gives appropriate music as the tram passes various local land-marks, *e.g.*, a drinking song as the tram passes a well-known local public-house, "Eleven More Months . . ." past the prison, and a military tune at the barracks, etc.

## Drake's Successor in the Party

"CAVALCADE" (Fox) was a brilliant success during the whole of the week's run at the Gaumont Palace, Plymouth. The film was well advertised in the newspapers and a most attractively designed and illustrated folder was distributed through the post. A preliminary screening on the Saturday previous to the opening was attended by the Mayor and Mayoress of Plymouth, and other civic dignitaries, the Commander-in-Chief of the Plymouth station, and other naval and military officers, the Press reports regarding which was also of material publicity value. The manager, Mr. Connell, and his assistant were responsible for an organisation that did not fail once during the week.

### SCREEN EFFECTS

### For "Wax Museum" Trailer

The human voice has been u[illegible] [illegible]o supplement the talk[illegible] [illegible]ent Picture House, Bradfo[illegible] [illegible]howing of the trailer for "[illegible] of the Wax Museum" (Warner), [illegible] Farmer, the manager, had a girl attendant stationed below the screen, and she uttered piercing screams in order to emphasise to patrons the "creepy" character of the film which was being advertised by the trailer.

### WORCESTER PRESS AID

### For "Cavalcade" Presentation

Friendly relations with the local Press served Kenneth Wilcox, of the Arcade, Worcester, in good stead for the presentation of "Cavalcade" (Fox). T[illegible] *Worcestershire Advertiser*, in addition [illegible] [illegible]uding in its columns lengthy adva[illegible] write-ups, staged a display in their [illegible] window, situated in the main str[illegible]

Near the top of the [illegible] [illegible]inema the manager pasted [illegible] [illegible]erald on horseback. On [illegible] [illegible]word "Heralding" con[illegible] [illegible]on-tinued below with [illegible] [illegible]d culminating in [illegible] [illegible]n huge letters that [illegible] the whole length of the building.

Arrangements have been made for a full parade of the local branch of the British Legion to attend a showing of the picture and many prominent citizens have signified their intention of visiting the kinema.

### COVENTRY ACTIVITY

### Empire's Exploitation Scheme

In connection with the screen[illegible] of "The Rebel" (Universal) at the Em[illegible] Coventry, S. J. Hobbs canvassed th[illegible] [illegible]ools and special classes were held de[illegible] with the period of Napoleon and wit[illegible] [illegible]locality of the Tyrol, where the film [illegible] shot.

For the presentation of the [illegible] Strictly Personal," leading furnitur[illegible] [illegible]rs and multiple shops co-operated o[illegible] [illegible]act that their terms were "strictly [illegible]" between their customers and th[illegible] [illegible]ves. A fine tie-up with a gent's outfitter [illegible] [illegible]hasised the fact that their business w[illegible] Strictly Personal" to gentlemen req[illegible] smart attire.

The best tie-up of this week [illegible] with a toy shop that had a special lin[illegible] jig-saw puzzles of all the well-known [illegible] stars. Manager Hobbs secured this f[illegible] [illegible] effort [illegible]h the in A.B.C.'s "Big Picture Parad[illegible] triangles on the face of the win[illegible]

As a further effort, 100 double-[illegible] [illegible]s were posted on selected posting s[illegible] [illegible] and friends had the triangle A.B.C. [illegible] pasted on their cars and rear screens.

### WINDOW DISPLAYS

### Attract Bromsgrove Patrons.

The window displays arranged b[illegible] [illegible]dly G. Clifton, assistant manager of t[illegible] Plaza, Bromsgrove, are a regular feature [illegible] attraction. One of his most successful [illegible] [illegible] was the display for "Bird of Paradise" [illegible] (Radio), which was devised and painted by [illegible] C[illegible]ton. It consisted of an island set [illegible]h the two stars in the foreground, and a volcano effect carried out in transparent paper with a concealed red flashing light, the general illumination being with green lights.

Music stores tie-ups were effected for "Looking on the Bright Side" (Radio) and a good deal of attention given particularly by children to a monster Mickey Mouse greeting card in celebration of the fifth birthday of the Disney creation.

# BRISTOL'S BULL-RING

## Spanish Atmosphere at the Hippodrome

### FOR "KID FROM SPAIN"

GEORGE A. HIGGS was very successful in his effort to create a Spanish atmosphere for "The Kid From Spain" (U.A.), which he showed on a fortnight's run at the Bristol Hippodrome. He decorated the vestibule and entrance lounge as a Spanish garden, and dressed the eight girls and men at the entrance and in the vestibule in the picturesque costumes of the bull-ring.

The pay-box and chocolate kiosk on the front of the theatre were concealed behind painted walls representing the entrance to a bull-ring, while over the entrance to the stalls was an announcement "To the Arena." At the end of the corridor another large notice warned patrons to "Beware of the Bull." The lamps in the vestibule and lounge were shaded by sprayed silk shades in carnival colours, while from the ceiling hung large clusters of many-coloured balloons, in the centre of each cluster being an electric light which, shining through the balloons, made a colourful display. Balloons were also suspended beneath the canopy, and every kiddie who was brought to see the film was presented with a balloon on leaving the theatre after the performance.

On the week previous to the run Mr. Higgs released several thousand balloons from the roof of the house, some of them having invitation tickets attached. Many of these tickets were returned, some from the outermost suburbs of the city.

As a front of the house display Mr. Higgs had a large sign, 24 ft. by 14 ft., on the façade, and above this a huge bull's head measuring 15 ft. by 10 ft. Tie-ups were arranged with the 32 principal music shops in the city for the songs and records.

## EASY WAY FURNISHING

### "Up to the Neck" Tie-up

Herbert E. Webster ensured more than average publicity for the Empire, Chatham, in connection with "Up to the Neck" (G.-B.D.). In addition to the usual poster and Press advertising, the district was covered with huge posters in art colours, the work of his own staff.

Several tie-ups were arranged, the most outstanding was that with Campbell's furnishing store, where a whole window display was utilised.

On either side of the window were smaller art boards with "The Empire is Kent's best house for comfort and enjoyment." "Campbells make every house a joy for ever," and "Don't be 'Up to the Neck'—Campbells show you the Easy Way." The display was the work of E. D. Prout, the Empire publicity manager, and showed originality and artistry.

## "FACING THE MUSIC"

### Song Plugging in Colchester

Recognising that a sure way of getting a good film "over" is by song-plugging, Mr. Carpenter, manager of the Playhouse, Colchester, went all out to popularise the Noel Gay song hit, "I've Found the Right Girl." sung by Stanley Lupino in "Facing the Music" (Wardour).

Music and gramophone record shops were only too anxious to co-operate with him in this, and attractive window displays plugging both song and film appeared in all the principal streets. One of the big radio stores supplied a radiogram and records which were played at intervals in the Playhouse vestibule.

The merits of this picture warranted Mr. Carpenter's taking extra large display advertisements in the *Essex Standard and Telegraph*, and an extensive handbill campaign ensued, Colchester becoming "Facing the Music" conscious.

## CARDIFF EXPLOITS

### Forthcoming Attractions

Wilfred Briggs, of the Pavilion, Cardiff, has adopted a smart publicity stunt for drawing the attention of his patrons and passers-by to the forthcoming attraction of the kinema. A shop in the vestibule of the kinema has been fitted out as a miniature railway with an electric train, the rails running into the window and then back round the shop. The engine, which bears the caption, "Pavilion Express," has two coaches, the first carrying a poster bearing next week's attractions, and the second draws attention to the following week's features. The train has been so erected as to stop in the window every couple of minutes.

## "LOST CHORD" PROLOGUE

### By Male Voice Choir

An effective prologue was arranged by J. G. L. Drummond for the presentation of the "Lost Chord" (A.P.D.) at the Eden Theatre P.H., Bishop Auckland, last week. He engaged the services of the Bishop Auckland Unemployed Male Voice Choir, who, on the stage, sang the theme song, with organ accompaniment. A local woman singer, dressed as a nun, entered and also sang the "Lost Chord."

## A LOCAL HABITATION AND A NAME

In describing Norman L. Adams' striking publicity for "The Sign of the Cross" in last week's issue it was inadvertently associated with the Adelphi, Slough. This should, of course, have been the Adelphi, Hay Mills, Birmingham, of which Mr. Adams is manager.

## COMPANIONSHIP AT BATH

### CLEVER EXPLOITATION

### BY C. V. FRENCH

THE sentiment surrounding the expression "Good Companions" was happily exploited by C. V. French, of the Beau Nash, Bath, when this famous film was shown at his theatre for the whole of last week.

Mr. French arranged advertising tie-ups with no fewer than 17 local firms, including representatives of bookselling, radio and watch-making firms.

Perhaps Mr. French's happiest shot was to link up this film with a local dog fanciers' agency!

Descriptive booklets were dispatched by post to selected possible patrons, and others were distributed.

The display in front of the house comprised a series of pictures of the "Good Companions," and a cut-out picture of Jessie Matthews.

During the three weeks prior to the run of this film records of the two songs, "Happiness" and "Three Wishes," were played in the theatre.

To introduce the advent of "King Kong" to the Bath public in the following week, Mr. French had a lobby display with a well-made Plasticine model of "King Kong." This was made at the local works of the manufacturing firm, which are situated near Bath, and a business tie-up with the company was also arranged, including a special display of this modelling material in the lobby.

The model of the giant ape was shown enthroned on the summit of the Empire State Building, New York, and was grasping in his hand a doll, intended to depict Fay Wray. The display was electrically illuminated.

## KONG CARTOONS

### Boost Famous Radio Film

H. C. Benzeval, manager of the White Hall, Derby, hit upon an original idea for the presentation of "King Kong" (Radio), this week. He succeeded in persuading the local Press to give the usual political and sporting cartoons a "Kong" bearing. Perhaps one of the best was that wherein Carnera, having disposed of Paolo, was invited to meet the challenger—King Kong. Excellent publicity, and profitable to both sides.

KING KONG
BIG PICTURE PARADE

*Excellent publicity was given to KING KUNG (Radio) at the Forum, Birmingham, by this striking display staged by E. B. Gold in the window of the Birmingham Electricity Supply showroom*

## "King Kong" Overruns Birmingham

### E. B. GOLD'S EXTENSIVE CAMPAIGN FOR THE FORUM SCREENING

E. B. GOLD, manager of the Forum Theatre, Birmingham, literally used the whole of the city for his exploitation campaign in connection with the screening of "King Kong" (Radio), for no matter where one went—north, south, east, or west—evidence of the Forum programme was at hand.

At the Birmingham Electricity Supply showrooms, in the centre of the town, the whole of their large window was given over to the film setting. A large backcloth depicted scenes representative of the skyscrapers of New York. In front of this was a further cut-out of skyscraper buildings—towering over which was a massive model of King Kong holding a model of a woman in its hand. Well to the front of the window was a model of the Hams Hall electricity station, with the large cooling tower, below which was a strip, "Electricity the force for moderns."

At the side was a copy of the new A.B.C. Big Picture Parade, and an announcement card, "King Kong, the eighth wonder of the world. Imagine a Gorilla 50 ft. high! What Majesty! What Power, at the Forum, New Street, all this week. Think of the power of electricity. Don't be pre-historic like King Kong; be modern, be electrically minded."

Twelve other shops in various parts of the city were also prevailed upon to show displays consisting of monster cut-outs of King Kong holding the girl on the top of the New York building, and aeroplanes circling around, and appropriate announcement cards.

Murphy Radio stores tied up with radio receivers, whilst Jays' Stores had no less than ten displays in their branch shops, whilst all their vans carried double royals on either side, giving details of the film.

To complete this exploitation scheme, on the roof of the building was a 14 ft. model of the monster, which could be seen from the principal streets in the centre of the city, whilst in the entrance foyer were a number of cut-out scenes from the picture.

## COMEDY AND DRAMA

### Fully Exploited at Erdington

Vestibule tableaux have proved a successful means of exploiting the programmes at the Apollo, Erdington, Birmingham, and H. C. Thorburn, who is responsible for these attractive displays, has arranged two more for the screenings of "Fra Diavolo" (M-G-M) and "The Lost Chord" (A.P.D.).

The "Fra Diavolo" display consisted of large cut-out heads of Laurel and Hardy as a background, with a smaller cut-out of Laurel and Hardy seated in the old-fashioned inn seats holding glasses, as if toasting, in front. At the foot of this, a decorated board announced the title and stars of the film, and on either side were cut-out page-boys holding trays of leaflets publicising the film.

For "The Lost Chord" a painting of John Stuart at the console of the convent organ formed a background with cut-outs of the duellists in the film in front. A cut-out of Elizabeth Allen surmounted the display, and large letters in Gothic type formed the title of the film at the foot.

The organ solo record of "The Lost Chord" was played on a concealed radiogram at intervals, creating an excellent illusion which drew the crowds to the front of the kinema.

## NON-SYNC ACCOMPANIES

### Rotherham Cabaret

The appeal of "Facing the Music," at the Empire, Rotherham, was considerably enhanced by the way in which it was put over by C. Stuart Burgon. To put over a 12 minutes' dancing cabaret, with the non-sync as the only music, is something of an accomplishment, for the timing is naturally difficult. The prologue, which was staged in a spectacular setting, was put over in co-operation with the Rotherham School of Dancing. The opening dance of the programme was the ballet dance from "Faust," from which opera the film is adapted. Then followed an acrobatic dance, which thoroughly aroused the enthusiasm of the audience. The concluding number was a tap dance to the music, "I've Found the Right Girl," the theme song.

The cabaret prologue was boosted by Mr. Burgon in his usual thorough fashion and was the talk of the town, which naturally meant big business.

THIS AIN'T NO BULL
SEE
EDDIE CANTOR
-KID-
FROM SPAIN

*H. P. Haggars publicity for THE KID FROM SPAIN (U.A.) at the Castle Cinema, Merthy Tydfil, attracted enormous crowds to see the picture*

## ATTRACTING ALDERSHOT

### To Witness "Cavalcade"

The publicity used by H. O. Ryan in putting over "Cavalcade" (Fox) at the Palace, Station Road, Aldershot, was of a character calculated to attract patrons from this military centre.

Three weeks prior to playdate, 10,000 circular letters and business reply cards were distributed within a radius of ten miles. The business reply cards were very convenient to those people living in out-of-the-way villages, and many letters of congratulation regarding the cards were received, together with over 600 advance bookings as a result. A special letter was posted to all schoolmasters and to troop-masters of boy scouts and girl guides.

Extra space was used in the local Press and "teaser" lines inserted prior to playdate, posters were posted on all the main traffic routes leading to and from the town, framed banners (size 15 ft. by 3 ft.) were placed on street corners and on them was painted a "fist" pointing the way to "Cavalcade" at the Palace.

A trumpeter on horseback paraded all the main streets in the district, and provided valuable publicity.

The Mayor, borough councillors and members of the Old Contemptibles attended the opening performance, also several military officers of high rank.

Manager Ryan would be interested to know if he is the first in this country to use business reply cards reserving seats for a film.

WURLITZER
THE SHOWMAN'S ORGAN
Represented in Europe by WALTER PEARCE
33 KING ST.
LONDON W.C.2
Tel. Temple Bar 2231

*December 4 Releases*

# DRAMATIC TONE POEMS

## Provide Atmosphere for this Week's Features

### Suggestions Compiled by A. W. OWEN

THE principal dramatic releases in this week's list are "The King Murder," "Double Exposure" and "Channel Crossing." Two dramatic tone-poems well known in the days of the silent film are chosen for the first two, and F. Coleridge Taylor's "Otello" Suite No. 1 provides a suitable introductory interlude to the third; the records of the four suite numbers should be added to the library.

Medleys of modern dance syncopated numbers are used for the two broad comedy films, but the new Selection from the musical comedy "Ball at the Savoy," which is having such a successful run at the Drury Lane Theatre, is chosen for a third comedy in lighter vein.

There is also the mother drama, "The Silver Cord," which, while portraying the jealous side of a mother's love for her son, still leaves us unshaken in our faith, and Sir Edward Elgar's "Salut d'Amour" is, with its calm dignity and beautiful melodic theme, typical of the atmosphere in which the film should be introduced.

### "THE SILVER CORD" (Radio)

**CERT.** A. 6,787 ft. Reg. No. F.8985. Reviewed in *Kine.* July 27, 1933.

**PUBLICITY.**—One 48 sheet, one 12-sheet, two 6-sheets.

**STARS.**—Irene Dunne, Joel McCrea, Frances Dee.

**ATMOSPHERE.**—Domestic drama which depicts the type of woman who allows a mother's hostility towards the girl who has taken her son from her in marriage to be fanned into open warfare, with dramatic results.

**ORCHESTRA.**—"Salut d'Amour." Elgar. (Novello.)

**ORGAN.**—As orchestra, using special organ arrangement issued by publishers either for solo or synchronised presentation with record as detailed below for non-sync.

**NON-SYNC.**—"Salut d'Amour." Elgar. Recorded on Columbia D.B.5685 by Albert Sandler and his orchestra or on Columbia D.B.4294 by J. H. Squire and his Celeste Octette.

**LIGHTING EFFECTS.**—Blendings of deep blue, mauve, medium blue and violet sequences.

### "BABY FACE" (Warner)

**CERT.** A. 6,143 ft. Reg. No. F.9100. Reviewed in *Kine.* August 17, 1933.

**PUBLICITY.**—One 48-sheet, one 12-sheet, one 6-sheet.

**STARS.**—Barbara Stanwyck, George Brent.

**ATMOSPHERE.**—A colourful variation of the "tarnished lady" theme, drama with an obscure moral.

**ORCHESTRA.**—"Nuit d'Amour," dramatic tone poem. "Delmas." (Keith Prowse.) Presented only as an introductory interlude.

**ORGAN.**—As orchestra, using the piano-conductor copy of above orchestra for adaptation, either for solo or synchronised presentation with record as detailed below for non-sync.

**NON-SYNC.**—"Nuit d'Amour." "Delmas." Recorded on Columbia D.F.57 (special film catalogue recording) by the company's symphony orchestra.

**LIGHTING EFFECTS.**—Blendings of deep tinted dramatic colours.

### "THE KING MURDER" (Universal)

**CERT.** A. 6,133 ft. Reg. No. 8888. Reviewed in *Kine.* June 22, 1933.

**PUBLICITY.**—One 12-sheet, one 6-sheet.

**STARS.**—Conway Tearle, Natalie Moorhead.

**ATMOSPHERE.**—Murder mystery drama of the underworld.

**ORCHESTRA.**—"Sur le Bucher," dramatic introductory interlude. Lavagne. (Keith Prowse.)

**ORGAN.**—As orchestra, with adaptation from the piano-conductor copy and synchronisation with the record as detailed below for non-sync. if desired.

**NON-SYNC.**—"Sur le Bucher." Lavagne. Recorded on Columbia D.19255 by the company's symphony orchestra and presented only as an introductory interlude.

**LIGHTING EFFECTS.**—Black-out, sequence of deep crimson and amber in alternate periods.

### "INTERNATIONAL HOUSE" (Paramount)

**CERT.** A. 6,103 ft. Reg. No. F.8915. Reviewed in *Kine.* July 6, 1933.

**PUBLICITY.**—One 48-sheet, one 12-sheet, two 6-sheets.

**STARS.**—Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin.

**ATMOSPHERE.**—Comedy extravaganza which tries to keep pace with the present vogue of crazy entertainment.

**ORCHESTRA.**—A medley of modern dance numbers—such as "The Wedding of Mickey Mouse" (Keith Prowse), fox-trot song; "Mary Rose" or "I Wake Up Smiling," valses (Francis, Day and Hunter); and "My Lucky Day" and "Happy Ending" foxtrots (Francis, Day and Hunter).

**ORGAN.**—As orchestra, with adaptation from professional song copies of all numbers mentioned. Recording detailed below if required.

**NON-SYNC.**—A medley of modern dance numbers—such as "The Wedding of Mickey Mouse," recorded on H.M.V. B.6405 by Jackson's Orchestra; "Happy Ending" and "My Lucky Day," both recorded on H.M.V. C.B.641 by Savoy Hotel Orpheans.

**LIGHTING EFFECTS.**—Blendings of bright colours in fading sequence.

### "I'LL STICK TO YOU" (British Lion)

**CERT.** A. 5,936 ft. Reg. No. Br. 8980. Reviewed in *Kine.* July 20, 1933.

**PUBLICITY.**—One 48-sheet, one 12-sheet, one 6-sheet.

**STARS.**—Jay Laurier, Betty Astell, Ernest Septon.

**ATMOSPHERE.**—Farcical comedy of matrimonial entanglements.

**ORCHESTRA.**—"Ball at the Savoy." Selection or excerpt such as "I Live for Love," from the same musical comedy. (Chappell).

**ORGAN.**—As orchestra, with adaptation from the piano-solo copy for solo presentation and from the piano-conductor copy of the above orchestration if synchronisation is desired.

**NON-SYNC.**—"Ball at the Savoy." Selection. Recorded by the Drury Lane Theatre Orchestra, conducted by Charles Prentice, on Columbia D.X.522, or short excerpts, "I Live For Love" and "I'll Show You Off" both recorded on Columbia C.B.652 by the B.B.C. Orchestra, conducted by Henry Hall.

**LIGHTING EFFECTS.**—Blendings of the brightest varied and well-contrasted colours.

### "DOUBLE EXPOSURE" (Butcher's)

**CERT.** A. 5,832 ft. Reg. No. F.8956. Reviewed in *Kine.* July 13, 1933.

**PUBLICITY.**—One 48-sheet, one 12-sheet, one 6-sheet.

**STARS.**—Evalyn Knapp, Preston S. Foster.

**ATMOSPHERE.**—American political drama in "small town" setting, dealing with the adventures of a major who endeavours to stamp out "graft" while in office.

**ORCHESTRA.**—"The Great Adventure." Bravado. "Tours." (Keith Prowse.) Played as an introductory interlude only.

**ORGAN.**—As orchestra, with adaptation from the piano-conductor part of the above orchestration and synchronisation with record as detailed below for non-sync. if desired.

**NON-SYNC.**—"The Great Adventure." Tours. Recorded on Columbia D.19268 by the company's symphony orchestra and presented as an introductory interlude only.

**LIGHTING EFFECTS.**—Blending of deep tinted colours in varied shades and fading sequence.

### "THE UMBRELLA" (Radio)

**CERT.** A. 5,011 ft. Reg. No. Br.8984. Reviewed in *Kine.* July 20, 1933.

**PUBLICITY.**—One 12-sheet, one 6-sheet

**STARS.**—Kay Hammond, Harold French.

**ATMOSPHERE.**—A quest in comedy vein of two ex-convicts for a valuable lost umbrella, which leads to absurd and humorous situations.

**ORCHESTRA.**—Medley of up-to-date dance numbers—such as "Gipsy Fiddles" and "In a Second-hand Store," foxtrots, and "Reflections in the Water" and "I Can't Remember," valses. (Francis, Day and Hunter publications.)

**ORGAN.**—As orchestra, with adaptation from professional song copies, and record synchronisation if desired.

**NON-SYNC.**—Medley of dance numbers—such as "I Cover the Waterfront" and "In a Second-hand Store," foxtrots, both recorded on Columbia C.B.643 by Henry Hall and the B.B.C. Dance Orchestra, and "Moonstruck," crooning song, recorded by Bing Crosby and his orchestra on Brunswick O.1562.

**LIGHTING EFFECTS.**—Blendings of suitable light and bright colours in fading sequence.

### "CHANNEL CROSSING" (G.-B.D.)

**CERT.** A. 6,200 ft. Reviewed in *Kine.* October 19, 1933.

**PUBLICITY.**—One 48-sheet, one 12-sheet, two 6-sheets.

**STARS.**—Matheson Lang, Constance Cummings.

**ATMOSPHERE.**—A drama with a passionate theme worked out on board a channel steamer.

**ORCHESTRA.**—"Otello" Suite. F. Coleridge-Taylor. (Ascherberg, Hopwood and Crew.) No. 1 only played as an introductory entr'acte only).

**ORGAN.**—As orchestra, with adaptation from the piano-solo copy only, either for solo or synchronised presentation with the record as detailed below for non-sync.

**NON-SYNC.**—"Otello" Suite. F. Coleridge-Taylor. No. 1 only, recorded on H.M.V. B.4273 and 4. by the New Symphony Orchestra, played as introductory interlude only.

**LIGHTING EFFECTS.**—Blending of deep tinted blue, green, amber, and finally deep crimson.

◆

## ORGANISTS' VISIT

### TO NEW VICTORIA THEATRE

Members of the Kinema Organists' Section of the Incorporated Society of Musicians made one of their periodical visits to the New Victoria Kinema, Victoria, S.W., on Wednesday, October 25, to inspect and play upon the organ.

The Gaumont-British management had given every facility for inspection of the organ, and Ernest Beavan, F.R.C.O., the resident solo organist, gave a short recital on the large Compton unit organ, which thoroughly demonstrated the capabilities of the instrument, especially a very beautiful "Kinema" stop, which is one of the features of this organ. About thirty organists were present and about a dozen, including George Pattman, Mus.Bac., F.R.C.O., and other prominent exponents, went up to the console for three minutes to perform before their "critical" audience.

Much interest was caused by the installation of a new microphone attached to the console, through which the organist can address his audience while he is actually playing his interlude and so explain the type of music performed.

## CAPITOL, WEMBLEY

### Organist Aids Musical Show

Managerial stunts at the front of the house and outside publicity are always with us, but few attempt actual stage presentation with the co-operation of organist and staff as such productions mean that much time and thought must be given. I found an excellent little stage presentation, "The Phantasy of the Bells," going big at the Capitol, Wembley, which showed loyal co-operation between all concerned in the little scena. Organ, microphone, non-sync., records, good lighting effects, and simple, yet effective stage settings were all requisitioned to portray and illustrate the theme of the story, "Childhood, Youth and Old Age."

The stage artistes included boy and girl dancers, a courting couple, a comic policeman, bride and bridegroom and bridesmaids. The music was arranged by Clifford Knight, F.R.C.O. A. W. O.

*Solo Organ Interlude—No. 18*

# A PERSONAL PRESENTATION

## Reginald New at the Regal, Kingston

### ORGAN: FOUR-MANUAL WURLITZER

REGINALD NEW

Reginald New, who has completed his second month at the Regal, Kingston-on-Thames, and is now thoroughly "at home" in his new important position, for he has an excellent assistant in A. Gregory, Mus. Bac., F.R.C.O. (who is, incidentally, the Parish Church organist and conductor of the local choral and musical societies), says the management cooperate in every possible way, and, finally, the Kingston audience is responding to a definitely good class of musical interlude, especially to organ and piano duet presentations, making the job a very happy one. Reginald New broadcasts on Tuesdays, and he quite casually informed me that November 2 of this year will complete his fourth successive year of organ broadcast solos for the B.B.C. and the total solos number 485, which must be almost a record in the organ world.

The solo interlude which is given below was played by Reginald New at his first appearance at the Regal and contains quite an original idea which any organist can adopt as an introduction solely based on the letters contained in his name. The classical duet pot-pourri, presented as the interlude the afternoon I called at the Regal, with Reginald New at the organ and A. Gregory at the piano, was cleverly arranged, brilliantly played by both performers and received with every evidence of genuine appreciation by the audience.

In these days of so much "stunting" and modern syncopated hot atrocities, it gives me the greatest pleasure when I can record the fact that there is still an audience who can and will appreciate an interlude with a solid musical foundation.

A. W. O.

INTERLUDE.

| | SLIDES. | MUSIC. |
|---|---|---|
| 1. | Musicians in the audience will already know that Liszt composed a Fantasia on the name Bach, using the note letters B.A.C.H. for the theme. | |
| 2. | Featuring Reginald New as R.E.G.N.E.W. I have arranged this interlude, each letter being used as the initial letter of each item. | "Say it with Music."<br>(Francis, Day and Hunter. |
| 3. | The first one. **R** for "Rose Marie," heard before, no doubt, but still, I hope, acceptable. | Song, "Rose Marie."<br>(Chappell and Co.) |
| 4. | **E.** "El Relicario," a Spanish one-step from the land of "bull fights," dog fights and free fights. | "El Relicario."<br>(Ascherberg, Hopwood and Crew) |
| 5. | **G.** "Garden of Happiness," more gentle in character. My back yard was *not* the inspiration of this ballad. | "Garden of Happiness" (Wood).<br>(Enoch and Co.) |
| 6. | **N.** Nautical Bits. Naughty navy men didn't ought to call gals "bits." | Hornpipe, etc., excerpts from "Life on the Ocean Wave."<br>(Boosey, Hawkes and Co.) |
| 7. | **E.** "Evensong." Played by many—even sung by some. | "Evensong" (Martin).<br>(Weekes and Co.) |
| 8. | Lastly **W.** "William Tell." I hope you will tell me you like it. | Allegro finale from Overture "William Tell" (Rossini).<br>(Boosey, Hawkes and Co.) |

*AROUND LONDON*

# MAYORAL VISITS TO KINEMAS

## Laura La Plante at Tooting—Motor Ambulance at the Metropole

The G.B.-P.C.T. circuit secured the active co-operation of practically all the Mayors of the local boroughs in South London during the showing of "The Prince of Wales" film.

Visits were paid by the respective Mayors to the kinemas in their particular boroughs, and speeches made on behalf of the unemployment funds.

The Mayor and Mayoress of Battersea attended the Lavender Hill Pavilion. They were accompanied by Lady Galway, of the Personal Service League.

The Broadway Kinema, New Cross, was visited by the Mayor of Deptford.

The Mayor of Southwark was present at the Old Kent Road Picture House.

The Lion Kinema, Rotherhithe, secured the attendance of the Mayor of Bermondsey.

### Laura La Plante at Tooting

First National pulled off a unique stunt at the Broadway Cinema, Tooting, on Saturday night, when, to get the reactions of a representative audience, they screened their latest Teddington production, "Her Imaginary Lover" in the programme for a single performance as a "surprise item."

Laura La Plante, star of the picture (which was Trade shown last week) was present in person to receive the tremendous ovation that followed the final fade-out of the production. The theatre was packed out.

Miss La Plante's appearance on the stage aroused a terrific cheer that could be heard on the other side of the Broadway, as did also her decision to stay and present prizes to the first three winners of a big Beauty Contest put over by J. Batley, proprietor of the Palace. This contest had been sponsored by First National and organised in connection with the local Chamber of Commerce's big Shopping Week. A silver cup awarded by First National was among the prizes.

### Tooting's Pram Queue

Remarkable scenes were witnessed outside the Central Kinema, Tooting, in connection with a baby show run in conjunction with the local shopping week.

Long before the advertised time of opening the kinema, mothers, with babies in arms and with prams, converged on the house, and police were called to regulate the "traffic."

In place of the customary queue of patrons were rows of prams lined up outside the building. Jack Edwards, the resident manager, had an unenviable task shepherding the aspiring mothers with their babies. The occasion aroused a great deal of publicity, and received the official recognition of the local council.

The film programme during the week was "Hell Below" (M-G-M) and "Uptown, New York" (G.B.D.).

A presentation in full character with the film about to be screened was arranged by C. E. D. Woodman, general manager of the Plaza, Watford, for the film "F.P.1" (G.B.D.).

Previous to the screening of the trailer for "F.P.1," one of the male attendants was stationed at the foot of the theatre, and upon blowing a shrill blast from a whistle, two other attendants, dressed as airmen, immediately marched from the wings to the centre of the stage, and, upon meeting, gave the audience a salute. Upon another blast from the whistle, a right-about-turn was executed to the centre of the screen, again facing the audience; they then each held the sides of the tabs, gradually doing the side-step, moving to the wings, drawing the tabs with them, at the same time the trailer was screened.

### All Alone At Victoria

F. C. Lander, of the Metropole, Victoria, adopted the lone patron stunt to exploit "A Night of Terror" [illegible]. He offered a reward of £5 to anybody who would spend a night alone in the kinema and watch the screening of the picture.

The selected candidate was subjected to a medical test, and then locked in the theatre in darkness, the film then being shown.

To add publicity to the stunt, arrangements were made for a motor ambulance to stand outside the building. Naturally, this aroused considerable interest; crowds besieging the vehicle and asking the inevitable questions.

The entrant for the prize was considerately informed of the fact that the motor ambulance, complete with doctor and nurses, was in attendance, and should she feel unable to endure the strain she could summon aid by pressing the alarum bell button conveniently handy.

### A "Big Cage" Circus

A street stunt reminiscent of Barnum and Bailey shows was utilised to publicise "Big Cage" (Universal) during its run at the Camberwell Empire.

On the Saturday prior to the week's showing, there was a circus parade around the local streets, with all the old time paraphernalia, preceded by the customary band [illegible] show carriage, with musicians playing; [illegible] lions, consisted of a cage containing [illegible] followed by another vehicle with a [illegible] and two bears. A cage of monkeys was housed on another car. The procession was attended by the "ring-master" and ring hands, attendants and, of course, the inevitable clowns. The show was repeated each day during the week the film was shown.

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# MUSIC FOR AN OPENING PROGRAMME

## A LIST OF RECORDS

An inquiry to the *Kine.* sent by a subscriber about to open a new kinema has an interest beyond that of the special occasion to which it refers.

What records would make a suitable introductory programme lasting half an hour is the question. To this our music critic replies:—

| | | | |
|---|---|---|---|
| 1 | 7.0 p.m. | March, "Entry of the Gladiators" (Finch) | H.M. Coldstreams Gds. Band H.M.V. B4380. |
| 2 | 7.4 p.m. | Song, "Song of Songs" (Moya) | Richard Crooks (Baritone). H.M.V. DA999. |
| 3 | 7.8 p.m. | Valse, "Wine, Women and Song" (Strauss) | Alfred Rode and his 18 Tziganes. Decca K596. |
| 4 | 7.13 p.m. | Entra'cte Novelty, "Choo Choo" (Train effects) | Reginald Foort (Organ). Columbia DB446. |
| 5 | 7.17 p.m. | Foxtrots (*a*) "Stormy Weather" | Reisman's Dance Band. H.M.V. B6349. |
| | | (*b*) "Mississippi Basin" | Louis Armstrong and his Orchestra H.M.V. B6387. |
| 6 | 7.23 p.m. | Song, "Tommy Lad" (Margetson) | Roy Henderson on Decca F1987. |
| 7 | 7.27 p.m. | Overture, "William Tell" (Rossini) (*Allegro Finale only.*) | Hastings Municipal Orchestra. Decca F2386-7. |
| 8 | 7.30 p.m. | Fanfare of Trumpets, No 1 only. | Columbia Stage Effects Records No. YB9. |
| | | "God Save the King" | Military Band. YB11. |
| 9 | Announcements. | "Valse des Fleurs" (Tschaikowsky) | Percy Pitt and B.B.C. Orchestra Columbia DB9262. |
| 10 | Finale, March Out | "God Save the King"<br>"March Lorraine" (Garner) | Repeat YB 11 both sections of one side. |

# LIGHTWEIGHT OUTFIT FOR TRAVELOGUES RECORDING

*(Continued from page 55)*

motors may be slightly lighter than 12 volt motors, a 110-volt battery of the size required for this power drive would weigh very much more than the corresponding 12-volt battery. No particular gain in battery weight, however, would result in reducing the voltage to the ordinary 6-volt automobile battery; therefore a 12-volt motor drive was selected.

### The Moving-coil Mike

The introduction of the moving-coil microphone has made possible the elimination of the transmitter amplifier with a consequent reduction in weight. But this gain would be partially thrown away were it necessary to mix the outputs of two microphones, as the usual level of microphone output is ordinarily insufficient to permit of a mixing potentiometer followed by a volume control without introducing either an intermediate amplifier or having an excessive noise level from the potentiometers.

However, it has been found that in news-reel work, it is practically never necessary to "mix" since the background sounds, picked up in the single microphone, are usually too loud rather than too weak. In travelogue work, where extraneous sound, particularly descriptive lecturing, may have to be introduced, it is usually advisable to "dub" these in at the studio by re-recording, rather than to do it in the field. This does not mean, however, that cases do not occur where an additional microphone, located at a different point from the principal one, may not be desirable. The equipment is therefore planned for the use of either of two microphones; a switching key being provided at the amplifier.

### Amplifier Assembly

Heretofore. two of the principal reasons for the weight of news-reel equipments have been the battery supply and the transformers, used for coupling the several stages of the amplifier. When attempts are made to eliminate transformers larger batteries are usually required if the same frequency characteristic is to be maintained, and so there is little net gain.

These difficulties have been overcome in this equipment by using some new lightweight coils developed at the Bell Telephone Laboratories by the use of tubes having relatively low-power demands, and by care in the design of the circuit from the battery supply standpoint. As a result, it is possible to include in one case, weighing less than 35 lb., the amplifier and all its batteries and still leave room for the storage and transportation of the connecting cords, monitoring headphones and a microphone.

The amplifier assembly consists essentially of four parts, not counting the cover. The first is the outside case which has a separate compartment for the "A" battery opening at the back of the case, the "B" battery unit, which contains six Ever-Ready batteries, the amplifier unit and the control unit.

### The Amplifier Unit

For convenience in use, the amplifier unit may be removed from the main case and carried or placed upon any convenient support. For this purpose the amplifier is connected to the batteries in the case by a 10-ft., plug-ended cord, one of the plugs connecting to a jack in the back of the amplifier and the other to a jack in the control unit. The microphones are connected to two special clamping jacks mounted on the face of the amplifier unit. Between these two jacks is a small switch which, by its position, indicates and determines the microphone connected at that time to the input of the amplifier.

On the face of the amplifier are also mounted the volume-indicator meter, a volume-indicator dial, a volume-control dial and a jack into which may be inserted the pin terminals of the headset used for monitoring. Access to the five vacuum tubes used in this amplifier is obtained by opening half of the front; access to the remaining equipment in the amplifier and to the "C" batteries required by it, may be obtained by unscrewing the four screws holding the outside case in place.

### A Two-volt Battery

Only a single 2-volt storage battery cell is required to furnish filament current for the five transformer-connected vacuum tubes used in the amplifier. The current to these filaments, which are connected in parallel, is controlled by a single rheostat in the control unit. Plate-current is furnished from six No. 673 Ever-Ready batteries mounted in the battery unit to the left of the amplifier assembly itself. The gain is approximately 95 db. and the maximum single frequency output approximately 10 db. with respect to six milliwatts.

### Camera Battery Case

The battery supply for the sound lamp in the modulator unit is provided from the 12-volt battery used for the camera motor drive. However, for convenience of adjustment, the regulating rheostat for the lamp current is placed in the control unit; the necessary leads being brought back to this unit from the motor battery case. Because of this connection, it is also convenient to carry the audio-frequency leads through this battery case. The complete weight of this battery case, which also contains the 12-volt motor drive battery, is less than 46 lb., and its dimensions are 13½ in. by 6½ in. by 12 in. deep. One special 10-ft. cord transmits speech, lamp and motor currents from the battery case to the camera assembly.

(Continued in next column)

### Modulator Unit

A proportionate reduction in weight has been made at the modulator unit by use of the permanent-magnet light valve and by the substitution of a new small sound lamp. Based on these two changes, a complete redesign of the modulator unit was made, with a result that with this unit and the sound gate with their mounting plate now weigh less than 3 lb. The mounting plate slides into the back of the camera and can be readily removed when not in use. Electrical connections to the mounting plate from the camera are made by means of four pin plugs which slip into corresponding jacks on the camera.

The cover of the modulator unit is held in place by a single thumb-screw, which is permanently attached to it so that it will not be misplaced when the cover is removed. This thumb-nut functions with a screw fastened to a bracket that also helps to protect the sound lamp. The essential parts of the units itself are lenses, condenser and objective, between which is placed the light valve and the lamp, which is mounted upon a separate removable bracket. Two motions suffice to remove this lamp and bracket, and two more will put in an extra bracket with a prefocussed lamp.

This makes it possible to change the sound lamp within a half-minute in case of an accidental burn-out during a take. The light valve is a permanent-magnet type with light valve ribbons permanently clamped when once they are tuned.

When sound recorded by this system is to be intercut with sound recorded on a studio equipment. it is probable that noise reduction equipment will be desirable. Arrangements may be made at the battery box for connecting in the noise-reduction equipment used with the Western Electric Double-Film Portable Sound Recording Equipment.

Interest will undoubtedly be centred in the operating period available from a set of dry batteries or a charging of the storage batteries. The two-volt storage battery and the 135-volt "B" batteries, which are included in the amplifier assembly, weigh 5 lb. each. These power supply sources totalling 10 lb. in weight, will operate the amplifier for approximately ten hours on an intermittent basis. This should enable the recording of at least 30,000 ft. of film, which, for a newsreel man, is equivalent to approximately a month's use. The 12-volt storage battery, which furnishes power for the sound lamp and camera-driving motor, has sufficient capacity to operate approximately 2½ hours, which will permit the recording of about 12,000 ft. of film, and under normal newsreel operation should be recharged every two weeks.

(Continued at foot of next column.)

The weight of this equipment is just under 100 lb.

# WIRING, LTD.

## NEW COMBINATION OF EXPERTS

Wiring, Ltd., is a new company recently formed, which, although new, has many members on its staff who have been well known to the Trade for several years.

H. Weenen, who was a director of Weenen Goddard and Co., has joined the board, and it will be remembered that he was responsible for the electrical installation in many of the largest kinemas in London and the provinces, the last being the Carlton, Islington, for C. and R. Theatres.

H. WEENEN

In 1927, when he commenced business on his own account, he worked in cooperation with the Western Electric Co. on the very first talkie equipment ever installed in a suburban kinema in this country. which was the Carlton, Upton Park, a theatre for which entire installation he was responsible.

After this, his company carried out numerous other installations throughout London and the provinces, and then worked in conjunction with the Sound Equipment Co., installing B.T.-H. talkie sets in many hundreds of kinemas throughout Great Britain.

Apart from this side of his business, his old company carried out many contracts for His Majesty's Office of Works.

The other director of this new company is A. E. Bloom, A.M.Inst.R.E., a mechanical engineer of many years' experience. The combination of these two experts should result in some very interesting work.

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*Kinemas Planned*

# NEW KINEMA FOR HAMPSTEAD

## Kentish Town Forum Planned—Chelmsford Scheme Going Ahead—Newcastle Conversion

T. P. BENNETT AND SON, F.R.I.B.A., of 41, Bedford Row, London, W.C.1, are the architects for a proposed new kinema to be built on a site adjoining the Town Hall at Haverstock Hill, Hampstead, London, N.W.3, known as "Hillfield."

The scheme, plans of which have already been placed before the local authorities, provide for a kinema to seat several thousand persons, a row of shops with a block of flats at the rear.

Details of the scheme are not yet available, but it is anticipated that developments will proceed at an early date.

### Forum for Kentish Town

Plans submitted by J. Stanley Beard and Clare, F./F.R.I.B.A., have been passed by the St. Pancras B.C. for a new kinema to be called the Forum, to be erected on a site at the corner of Highgate Road and Greenwood Place, Kentish Town, N.W.

H. A. Yapp, of the Forum, at Fulham Road, London, S.W., is associated with the scheme.

The kinema will have seating accommodation for 2,500 persons, and it is expected that some time will elapse before the scheme is ready for the placing of contracts.

### Super Kinema for Chelmsford

Chelmsford Corporation has passed plans submitted by Robert Cromie, F.R.I.B.A., of 35, Baker Street, London, W.1, on behalf of a newly formed company, Ritz (Chelmsford), Ltd., of Effingham House, Arundel Street, London, W.C.2, for a new kinema in Baddow Road.

It is stated that the scheme involves the erection of a large building having provision for stage plays.

### Newcastle Scheme Revived

The scheme, promoted by H. Miller of Whitley Bay, Yorks, for the conversion of St. Paul's Congregational Church, Tindal Street, Newcastle, has been revived.

Although no contracts have yet been placed, it is hoped that the necessary alterations will be completed by Christmas.

Accommodation for 800 will be provided in the new building, which is being redesigned to the plans of Cowe and Lawson, of Central Chambers, Chester-le-Street.

### New Kinema for Alderley Edge

Alderley Edge Urban Council have approved plans for a new kinema to be erected in London Road for Mrs. A. Crossley.

### Monkseaton Kinema

T. Fryall, of the Grand Theatre, Frodsham, Cheshire, has had plans accepted by the Whitley Bay and Monkseaton Urban District Council, Northumberland, for the erection of a kinema on the West Monkseaton Estate, which is a rapidly developing housing area. The kinema is to seat 580 people in the stalls and 336 on the balcony. A car park will be provided.

### Huddersfield Regent Progress

Building is in progress on the erection of the new Regent Kinema at Far Town Bar, Huddersfield, for the Regent Cinema Co. (Far Town), Ltd.

John H. Freer, of Braeside, Penistone Road, Fenay Bridge, Huddersfield, is the architect, and the main contract is in the hands of W. Pinkrey and Co., Ltd., of 9, Malvern Road, Huddersfield.

### Bolton £22,000 Scheme

A new 2,000-seat kinema is to be erected, at a cost of £22,000, at Bolton, Lancashire, within the next few months. The project is the enterprise of a group of local business men, headed by C. J. Spittle, of the Rialto, Bolton, who will be managing director.

A central site has been secured at the corner of Chorley Old Road and Ivy Road. J. C. Derham is the architect.

### Wealdstone Plans

U.D.C. has asked the surveyor to report on plans submitted by Messrs. Bacal, Wadhaw and Keogh for the erection of a kinema at the corner of Kenton Road and Honeypot Lane. The plans have been prepared by A. R. Blay, of "Artavia," Mount View, Rickmansworth, and the general contractors are the Universal Housing Company, Ltd., of Bury Lane, Rickmansworth.

### 1,000-Seater for Horley

Messrs. Shipman and King, of 22, Charing Cross Road, W.C.2, are erecting a kinema to seat 1,000 persons at Victoria Road, Horley, Surrey. The architect is H. Coussens, of Havelock Road, Hastings, whose plans will be submitted to the Council on November 16. It is anticipated that work will start early next week.

### The Bognor Odeon

A new company, Odeon (Bognor), Ltd., with offices at 39, Temple Row, Birmingham, has now been formed to proceed with the erection of the new kinema proposed at Bognor, Sussex.

The site is at Albany House, London Road, and it is proposed to build four lock-up shops, six flats, and a kinema at the rear to accommodate 918 patrons.

The architects are Whinney, Son and Austen Hall, 37, Norfolk Street, Strand, W.C.2.

# KALEE PROGRESS

The Kershaw Projector Co. and their agents report that their Kalee model No. 11 super sound projector, with forced feed lubrication filter process, has met with enormous success and that the greater proportion of new kinemas recently opened have been Kalee equipped. The success continues inasmuch as the following new kinemas are to be completely Kalee equipped, namely: Astoria, Brighton; Majestic, Mitcham; Royal, Ramsbottom; Apollo, Belfast; Toledo, Muirend.

### PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning *Kine*

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# AN ASH RECEIVER WITHOUT FUMES

## EXTINGUISHES LIVE ENDS

WHILE the open ashtray affixed to kinema seats serves a very useful purpose, it cannot be denied that it is very far from perfect. A passing patron may sweep an unextinguished cigarette to the floor, where it may begin a serious fire, or a valuable fur or cloak thrown loosely over the seat may receive considerable damage.

To obviate these possibilities an ash receiver of a new type has been invented bearing the name of "No-Fume." It is cylindrical in shape, of Florentine and chrome finish, and it is claimed for it that a cigarette is extinguished in the minimum time in the well of the receiver, owing to air being unable to keep it alive. One movement serves to empty the receptacle.

Other models are procurable, among them an attractive table model. The receiver is supplied by No-Fume, Ltd., Quadrant House, 55-58, Pall Mall, S.W., who have already contracts to supply several new supers.

◆

***Bright Ideas***

# SAFETY FIRST

## APPLIES TO GLOVES, TOO

When doing high voltage work it is often necessary to wear rubber gloves. As a good deal of mechanical work has to be done while wearing these gloves, they are liable to get cut or torn. In order to protect these gloves from wear, due to their being worn when doing mechanical work, leather protective gloves should be worn over the rubber. This will prevent much of the wear and cutting.

Rubber gloves should be electrically tested periodically to see if they have the necessary electrical resistance. A close visual inspection will give a good idea of their condition; any small cuts and punctures can be detected by blowing up the glove with compressed air and noting if and where any air escapes. From: *W. E. Warner, 65, Pear Tree Lane, Welwyn Garden City, Herts.*

[Some useful hints, making for safety when working with high voltages. It is wise to take the additional precaution of always standing on a wooden platform or ladder, or a rubber mat, which will serve as insulation from earth.—ED.]

◆

# REMOTE STARTER CONTROL

*(Continued from page 55)*

that, the tension of the spring coming into operation, the starting arm will fall to the "off" position. In this illustration, B is an ordinary 2-volt battery and P and P1 are bell pushes.

The bell pushes may be fitted one on each side of the operating-box, or in any convenient position; if necessary more than two pushes may be used. It will be seen that, if either push is pressed, current will flow from the battery through the solenoid and the starting arm must fall to the "off" position.

The solenoid and the short-circuiting contacts may be fitted on a small slate panel near the motor starter. It is necessary, however, to insulate the short-circuiting strip (SP) from the plunger; this because T and T1, being connected to the supply, the plunger would be alive when contact is made.

This is not a difficult matter if a mica bush and two mica washers are used. With regard to the coil (S) this may consist of 500 turns of 22 s.w.g. double cotton covered wire wound on a spool with a ⅜ in. centre. The plunger may be round and ½ in. in diameter, grooved throughout its length to accommodate a pin, which will prevent it turning when being drawn into the coil.

# KALEES FOR LIVERPOOL NEWS THEATRE

The Tatler News Kinema, which is being built in Church Street, Liverpool, for Edwin Haigh and Son, is to be equipped with Kalee No. 8 projectors, the order having been placed on Thursday with Kershaw Projector Co., of Leeds, who will be responsible for the whole of the projection apparatus, including M.L. arc lamps and resistances.

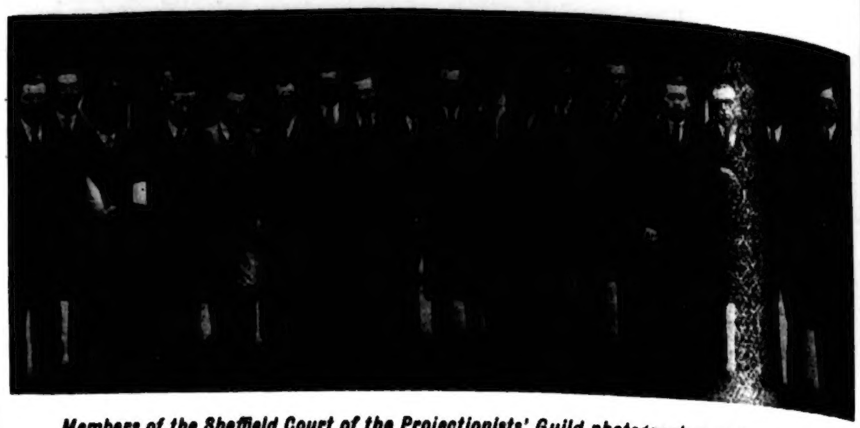
Estimated to cost between £15,000 and £20,000, the Tatler will have seating for 600 persons and will be completed next month. A. Ernest Shennan, F.R.I.B.A., of North House, North John Street, Liverpool, is the architect.

# FOR TESTING INSULATION

The Electrical Equipment and Carbon Co., Ltd., draw attention by means of a new leaflet to their "Megometer" insulating testing set for testing on A.C. or D.C.

Compact in form, being 7 in. by 4½ in. by 5⅜ in. and weighing 5 lb. 9 oz., it has a voltmeter reading of 0-500 volts, and is easily carried by means of a stout leather strap. Its cost is £8. An accompanying illustration depicts the company's mercury arc rectifier.

***Guild Activities***



*Members of the Sheffield Court of the Projectionists' Guild photographed at Rugby last Sunday when they visited the B.T.-H. works there*

# MANCHESTER MAKES MERRY

## London Court Returns Thanks

THE Third Cabaret Supper Dance of the Manchester Court of the Guild was held in the Moorish Ballroom of the Piccadilly Cinema, Manchester, on Tuesday, October 24, and was an unprecedented success.

About three hundred members and friends were present and a very sociable atmosphere was created from the beginning. The Piccadilly chef excelled himself with a tip-top menu, and music was provided by "K" and the Piccadilly Dance Orchestra.

It had been hoped that H. D. Moorhouse, of the H. D. Moorhouse Circuit, might be able to address the company, but owing to a business engagement in London, this was unfortunately not possible. Telegrams of regret for absence and good wishes for the function were received from the president, S. T. Perry, H. C. Stringer, of Ship Carbons, and Inspector Smith, of the City Constabulary.

The guests present included C. Ogden, of the Piccadilly; E. R. Purves, of A.B.C., Ltd. (both honorary members of the Manchester Court); H. B. Smith, vice-president of the Guild; A. Lambert (Hewittic), C. W. Perry (Ship Carbons), E. G. Purdy (Siemens' Carbons), Mr. Warrior (W.E.), A. Buckley (Leeds Court), T. Churchill (Sheffield Court), R. Sewell (Liverpool Court), T. Gillibrand (Preston sub-Court), and managers including Messrs. Short, Howarth, Thornber, Mortimer and Walls.

Microphones were very kindly loaned by B.T.-H., and a cabaret was provided by Fred Simister and His Girls, and Rene Baxter. Vic. Milgate made a very popular M.C.

A very interesting meeting has been fixed for Sunday, November 5, when the members of the Court will meet at the Corona, Birch Street, Gorton, Manchester, for a lecture demonstration on the newest B.A. equipment. This has been arranged by Mr. Crowhurst and a very good assembly is anticipated. The meeting commences at 11 o'clock.

**London Court Thanks**

On behalf of the committee and members of the London Court, the president of the Guild, S. T. Perry, desires to express appreciation to the directors of British and Dominions Studios for their kindness in providing a photograph of the group (taken on the occasion of the Guild's visit to Elstree) to each member who attended, as a souvenir. Mr. Perry also expresses thanks to H. E. Coward, studio manager, for his kindness in making the necessary arrangements.

Photographs will be distributed at the next meeting of the London Court at the works of Ross, Ltd., Clapham Common, on Sunday, November 5, at 11.30 a.m.

**Projectionists' Dance**

The Sheffield Court of the Guild of British Projectionists and Technicians has decided to organise another monster dance on similar lines to the one that proved so successful last winter. This is to be held at the Cutlers' Hall at an early date, and the managers of various kinemas have again promised to give their assistance.

# NEW PATENTS

*These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription, £2 10s.).*

### Applications

22,810.—E. Bauer, Ges. Kinematograph apparatus. August 15.

22,680.—L. Darimont. Devices for obtaining stereoscopic effect in kinematographic projection. August 14.

22,716.—H. Heinis. Winding-up and unwinding kinematograph films, etc. August 14.

22,907.—P. O. Mikut. Kinematographic projection in natural colour. August 16.

23,690.—W. E. John. Means for modifying transmitted light in moving-lens kinematograph machines. August 25.

24,119.—E. Levison. Apparatus for winding kinematograph films, etc. August 31.

24,779.— M. Games. Device for synchronising kinematograph cameras or projectors with gramophones. September 7.

24,485.—F. M. Heath and G. E. Heath. Kinematograph, etc., devices. September 4.

25,013.—W. E. John. Kinematograph projectors. September 9.

24,703.—O. K. Kolb. Kinematograph projector of the portable type. September 6.

24,951.—O. K. Kolb. Kinematograph sound projectors. September 8.

25,347/8.—M. Games. Kinematograph system. September 13.

25,133.—R. Hruska. Production of titles for pictures on kinematographic films. September 11.

25,071.—H. Singer. Kinematographic film bin. September 11.

25,446.—H. Singer. Kinematographic film bin. September 11.

25,870.—S. H. Crocker. Kinematographic pictures. September 19.

26,186.—E. H. Day. Method of synchronising gramophone with talking picture mechanism. September 22.

25,804.—Zeiss Ikon Akt.-Ges. Film boxes for kinematograph apparatus. September 18.

27,351.—C. E. Hillery-Collings. Means for winding strips of kinematographic film on spools. October 4.

27,352.—N. D. Hillery-Collings. Electrical operation of kinematographic apparatus. October 4.

27,401.—D. N. Coop and M. Meng. Spools or reels for kinematographic, etc., films. October 5.

27,294.—S. F. S. Ococks. Bin for storing kinematographic films. October 4.

28,201.—R. A. Bull and W. S. Wood. Combined kinematograph projector and sound-on-disc reproducing equipment. October 12.

27,895.—G. F. Forwood and P. MacFarlane and P. M. Shankland. Kinematography. October 10.

27,8[illegible]7.—J. E. Lawrence and A. Wilson. Kinematograph projection apparatus. October 10.

28,591.—W. E. John. Movement of a train of lenses in kinematograph cameras, etc. October 16.

### Specifications

397,063.—A. A. Andrews. Moving-picture apparatus capable of use as a camera [illegible].

397,418.—Soc. Pour l'Exploitation [illegible] des Brevets, A.G.I.—Mounting of objectives [illegible] with kinematograph and like projectors.

397,704.—P. Algrain.—Kinematography in relief.

398,339.—Technicolor Motion Picture Corporation. Kinematographic cameras.

398,937.—A. Cairns. [illegible] for viewing stereoscopic pairs of still or kinematographic pictures.

399,013.—C. Alstrup. Kinematographic films coloured in series.

398,125.—I. G. Farbenindustrie Akt.-Ges. Kinematographic apparatus.

399,851.—C. E. Hillery Collings. Film-charging devices for use with kinematographic cameras and projectors.

*Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, W.C.2, at the uniform price of 1s. each.*

### Abstract

*Group Abridgments can be obtained from the Patent Office, 25, Southampton Buildings, W.C.2, either sheet by sheet as issued on payment of a subscription of 5s. per Group Volume or in bound volumes price 2s. each.*

392,408.—Recording sound in association with kinematography. L. C. Barnstijn, 9, [illegible]kade, The Hague.

The image of a moving paper strip or film bearing a translation of speech recorded on a talking picture film, the written text being spaced along the strip in appropriate relationship to the pictures, is projected on a screen synchronously with the projections of the pictures. Persons reading the projected text can thus make a synchronised sound record in a language other than that originally used. Preferably the text strip is a narrow strip of paper, on which the lines to be spoken by all persons appearing in the film are written one below another. The characteristic feature of the invention is that the text strip or film itself is used for projection, as distinct from a photographic record thereof. The projection may be made by means of an episcope. The picture projector and that used for the translated text may be driven by the same motor, or by separate mechanically or electrically coupled motors.

SHIP CARBONS
BRITISH TO THE CORE

# Forthcoming Trade Shows

## LONDON

| Date. | | | Title of Films. | Stars. | Shown By. | Place. | Time |
|---|---|---|---|---|---|---|---|
| Wed., | Nov. | 1 | One Man's Journey | Lionel Barrymore | Radio | Prince Edward | 8.45 |
| ,, | ,, | 1 | The Roof | Russell Thorndike | Radio | Cambridge | 3 |
| ,, | ,, | 1 | Saturday's Millions | Robert Young | Universal | Phœnix | 3 |
| Thur. | ,, | 2 | I Adore You | Margot Grahame | Warner | Cambridge | 3 |
| ,, | ,, | 2 | The Man from Monterey | John Wayne | Warner | Cambridge | 3 |
| ,, | ,, | 2 | Ever in My Heart | Barbara Stanwyck | Warner | Cambridge | 8.45 |
| ,, | ,, | 2 | Bosko the Musketeer; Rufus Jones for President. | — | Warner | Cambridge | 8.45 |
| Fri., | ,, | 3 | For Love of You | — | Sterling | Cambridge | 8.45 |
| ,, | ,, | 3 | The Kennel Murder Case | William Powell | Warner | Cambridge | 3 |
| ,, | ,, | 3 | Hot from Petrograd; Turkey in the Raw. | — | Warner | Cambridge | 3 |
| Sat. | ,, | 4 | Mussolini Speaks | — | Columbia | Academy | 1 p.m. |
| Mon., | ,, | 6 | The Fortunate Fool | — | A.P.D. | Hippodrome | 3 |
| ,, | ,, | 6 | The Skipper of the Osprey | — | A.P.D. | Hippodrome | 3 |
| ,, | ,, | 6 | King Log; Upstream; The Other Half of the World. | — | G.B. Dis. | Own Theatre | 3 |
| ,, | ,, | 6 | A Dickensian Fantasy | — | McKane Prod. | R.C.A. Theatre | 11.30 |
| Tues., | ,, | 7 | Blind Adventure | Robert Armstrong | Radio | Prince Edward | 3 |
| ,, | ,, | 7 | The Deluge | Peggy Shannon | Radio | Prince Edward | 8.45 |
| ,, | ,, | 7 | Golden Harvest | Richard Arlen | Paramount | Carlton | 10.30 |
| ,, | ,, | 7 | The Pharmacist | | Paramount | Carlton | 10.30 |
| ,, | ,, | 7 | Female | Ruth Chatterton | First National | Cambridge | 3 |
| ,, | ,, | 7 | The Bowery | Wallace Beery | United Artists | Phœnix | 3 |
| ,, | ,, | 7 | Hear 'Em and Weep | — | United Artists | Phœnix | 3 |
| ,, | ,, | 7 | I'm No Angel | Mae West | Paramount | Carlton | 8.30 |
| Wed., | ,, | 8 | Footlight Parade | James Cagney | Warner | Prince Edward | 8.45 |
| ,, | ,, | 8 | Havana Widows | — | First National | Cambridge | 3 |
| ,, | ,, | 8 | Confidence; He Could't Take It; Stung Again; Big Benefit | — | Universal | Own Theatre | 10.30 |
| Thur., | ,, | 9 | Tarzan the Fearless | Buster Crabbe | Wardour | Phœnix | 3 |
| ,, | ,, | 9 | College Coach | Ann Dvorak | First National | Cambridge | 3 |

## BIRMINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Nov. | 3 | The Fear Ship | Edmund Willard | Paramount | Futurist | 10.30 |
| ,, | ,, | 3 | Cuckoo in the Nest | Tom Walls | W. & F. | West End | 10.30 |
| ,, | ,, | 3 | The Roof | Russell Thorndike | Radio | Scala | 11 |
| ,, | ,, | 3 | Walls of Gold | — | Fox | Gaumont Palace | 10.30 |
| ,, | ,, | 3 | I Adore You; The Man from Monterey. | — | Warner | Forum | 10.30 |
| Tues., | ,, | 7 | The Solitaire Man | Herbert Marshall | M-G-M | Scala | 10.30 |
| ,, | ,, | 7 | One Man's Journey | Lionel Barrymore | Radio | Forum | 11 |
| ,, | ,, | 7 | Big Executive | Ricardo Cortez | Paramount | Futurist | 10.30 |
| Wed., | ,, | 8 | Blind Adventure | Robert Armstrong | Radio | Futurist | 11 |
| ,, | ,, | 8 | Ever in My Heart; Enemy of the Police. | — | Warner | Forum | 10.30 |
| Thur., | ,, | 9 | Night Flight | John Barrymore | M-G-M | Scala | 10.30 |
| ,, | ,, | 9 | The Deluge | Peggy Shannon | Radio | Forum | 11 |

## BRISTOL

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Sun. | Nov. | 5 | Love, Honour and Oh! Baby | Slim Summerville | Universal | King's | 6 |

## CARDIFF

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Nov. | 3 | Her Imaginary Lover | Laura la Plante | First National | New Imperial | 11 |
| ,, | ,, | 3 | Big Executive | Ricardo Cortez | Paramount | Capitol | 11 |
| ,, | ,, | 3 | The Right to Live | David Burnaby | Fox | Olympia | 11 |
| ,, | ,, | 3 | A Southern Maid | Bebe Daniels | Wardour | Queen's | 11 |
| ,, | ,, | 3 | The Roof | Russell Thorndike | Radio | Park Hall | 11 |
| Tues., | ,, | 7 | One Man's Journey | Lionel Barrymore | Radio | Park Hall | 11 |
| ,, | ,, | 7 | The Fear Ship | Edmund Willard | Paramount | Capitol | 11 |
| ,, | ,, | 7 | Love, Honour and Oh! Baby | Slim Summerville | Universal | New Imperial | 11 |
| ,, | ,, | 7 | The Kennel Murder Case | William Powell | Warner | Queen's | 11 |
| Wed., | ,, | 8 | Blind Adventure | Robert Armstrong | Radio | Imperial | 11 |
| ,, | ,, | 8 | I Adore You; Smithy | — | Warner | Queen's | 10.30 |
| Thur., | ,, | 9 | Bombshell | Jean Harlow | M-G-M | Park Hall | 11 |

## GLASGOW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Nov. | 3 | Strike it Rich | George Gee | British Lion | Playhouse | 11 |
| ,, | ,, | 3 | Beauty | Madge Evans | M-G-M | Regent | 11 |
| ,, | ,, | 3 | Shot in the Dark | O. B. Clarence | Radio | La Scala | 11 |
| ,, | ,, | 3 | My Woman | Helen Twelvetrees | Columbia | Cranston's P.H. | 10.30 |
| Tues., | ,, | 7 | Night Flight | John Barrymore | M-G-M | Regent | 11 |
| ,, | ,, | 7 | Bed of Roses | Constance Bennett | Radio | La Scala | 11 |
| ,, | ,, | 7 | Skyway; Song Birds | — | Pathe | Regal | 10.30 |
| Wed., | ,, | 8 | Bombshell | Jean Harlow | M-G-M | La Scala | 11 |
| ,, | ,, | 8 | The Roof | Russell Thorndike | Radio | Regal | 11 |
| ,, | ,, | 8 | Golden Harvest | Richard Arlen | Paramount | Playhouse | 11 |
| Thur., | ,, | 9 | Her Imaginary Lover | Laura la Plante | First National | Green's Playhouse | 11 |
| ,, | ,, | 9 | One Man's Journey | Lionel Barrymore | Radio | La Scala | 11 |
| ,, | ,, | 9 | Love, Honour and Oh! Baby | Slim Summerville | Universal | Picture House | 11 |

## LEEDS

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Nov. | 3 | Her Imaginary Lover | Laura la Plante | First National | Rialto | 11 |
| ,, | ,, | 3 | Big Executive | Ricardo Cortez | Paramount | Paramount | 10.45 |
| ,, | ,, | 3 | Important Witness | Noel Francis | Sterling | Scala | 10.45 |
| ,, | ,, | 3 | The Roof | Russell Thorndike | Radio | Tower | 11 |
| ,, | ,, | 3 | Walls of Gold | — | Fox | Majestic | 11 |
| Mon., | ,, | 6 | Commissionaire | Sam Livesey | M-G-M | Tower | 11 |
| Tues., | ,, | 7 | Love on Skis | Bull and Buster | British Lion | Scala | 11 |
| ,, | ,, | 7 | One Man's Journey | Lionel Barrymore | Radio | Tower | 11 |
| ,, | ,, | 7 | Too Much Harmony | Bing Crosby | Paramount | Paramount | 10.45 |
| ,, | ,, | 7 | Ever in My Heart; Enemy of the Police. | — | Warner | Rialto | 10.30 |
| Wed., | ,, | 8 | Saturday's Millions | Robert Young | Universal | Rialto | 10.45 |
| Thur., | ,, | 9 | The Solitaire Man | Herbert Marshall | M-G-M | Tower P.H. | 11 |
| ,, | ,, | 9 | The Deluge | Peggy Shannon | Radio | Rialto | 11 |

## LIVERPOOL

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Nov. | 3 | The Fear Ship | Edmund Willard | Paramount | Futurist | 10.45 |
| ,, | ,, | 3 | Bombshell | Jean Harlow | M-G-M | Majestic | 11 |
| ,, | ,, | 3 | Bed of Roses | Constance Bennett | Radio | Scala | 11 |
| Tues., | ,, | [illegible] | Police Car 17; The Thrill Hunter | — | Columbia | Palais de Luxe | 10.30 |
| ,, | ,, | 7 | The Roof | Russell Thorndike | Radio | Palais de Luxe | 11 |
| ,, | ,, | 7 | Walls of Gold | — | Fox | Trocadero | 11 |
| ,, | ,, | 7 | Brief Moment | Carole Lombard | Columbia | Futurist | 10.30 |
| ,, | ,, | 7 | Shorts | — | Paramount | Scala | 10.45 |
| Wed., | ,, | 8 | Love on Skis | Bull and Buster | British Lion | Scala | 11 |
| ,, | ,, | 8 | One Man's Journey | Lionel Barrymore | Radio | Futurist | 11 |
| ,, | ,, | 8 | Skyway; Song Birds | — | Pathe | Forum | 10.30 |
| Thur., | ,, | 9 | Blind Adventure | Robert Armstrong | Radio | Palais de Luxe | 11 |
| ,, | ,, | 9 | Cuckoo in the Nest | Tom Walls | W. & F. | Trocadero | 11 |
| ,, | ,, | 9 | The Kennel Murder Case; Smithy | — | Warner | Forum | 10.30 |

## MANCHESTER

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Nov. | 3 | Shorts | — | Paramount | Paramount | 10.45 |
| ,, | ,, | 3 | Strike it Rich | George Gee | British Lion | Piccadilly | 11 |
| ,, | ,, | 3 | The Roof | Russell Thorndike | Radio | Theatre Royal | 11 |
| ,, | ,, | 3 | Brief Moment | Carole Lombard | Columbia | Deansgate P.H. | 10.30 |
| ,, | ,, | 3 | Saturday's Millions | Robert Young | Universal | New Oxford | 10.45 |
| Tues., | ,, | 7 | Love on Skis | Bull and Buster | British Lion | Market Street | 11 |
| ,, | ,, | 7 | One Man's Journey | Lionel Barrymore | Radio | Theatre Royal | 11 |
| ,, | ,, | 7 | Police Car 17; The Thrill Hunter | — | Columbia | Deansgate P.H. | 10.30 |
| ,, | ,, | 7 | Too Much Harmony | Bing Crosby | Paramount | Paramount | 10.45 |
| ,, | ,, | 7 | Skyway; Fit to Boil; Brewster's Magic. | — | Pathe | Gaiety | 10.45 |
| Wed., | ,, | 8 | Her Imaginary Lover | Laura la Plante | First National | Deansgate P.H. | 10.45 |
| ,, | ,, | 8 | Beauty | Madge Evans | M-G-M | Market Street | 10.45 |
| ,, | ,, | 8 | Blind Adventure | Robert Armstrong | Radio | Theatre Royal | 11 |
| ,, | ,, | 8 | Walls of Gold | — | Fox | Piccadilly | 11 |

## NEWCASTLE

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Nov. | 3 | The Jewel | Hugh Williams | Paramount | Paramount | 10.30 |
| ,, | ,, | 3 | Dangerous Age | Frankie Darro | First National | Stoll P.H. | 10.30 |
| ,, | ,, | 3 | Night Flight | John Barrymore | M-G-M | Olympia | 11 |
| ,, | ,, | 3 | Bed of Roses | Constance Bennett | Radio | Grainger P.H. | 11 |
| Tues., | ,, | 7 | Bombshell | Jean Harlow | M-G-M | Olympia | 11 |
| ,, | ,, | 7 | The Roof | Russell Thorndike | Radio | Stoll P.H. | 11 |
| ,, | ,, | 7 | My Woman | Helen Twelvetrees | Columbia | Westgate P.H. | 10.30 |
| ,, | ,, | 7 | The Fear Ship | Edmund Willard | Paramount | Paramount | 10.30 |
| Wed., | ,, | 8 | Skyway; Song Birds | — | Pathe | Grainger P.H. | 10.30 |
| ,, | ,, | 8 | Strike it Rich | George Gee | British Lion | Queen's | 11 |
| ,, | ,, | 8 | One Man's Journey | Lionel Barrymore | Radio | Stoll P.H. | 11 |
| Thur., | ,, | 9 | Commissionaire | Sam Livesey | M-G-M | Olympia | 11 |
| ,, | ,, | 9 | Blind Adventure | Robert Armstrong | Radio | Stoll P.H. | 11 |
| ,, | ,, | 9 | Brief Moment | Carole Lombard | Columbia | Westgate P.H. | 10.30 |

## NOTTINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Nov. | 3 | The Jewel | Hugh Williams | Paramount | Elite | 10.45 |
| ,, | ,, | 3 | Bed of Roses | Constance Bennett | Radio | Scala | 11 |
| Tues., | ,, | 7 | Commissionaire | Sam Livesey | M-G-M | Scala | 11 |
| ,, | ,, | 7 | The Roof | Russell Thorndike | Radio | Elite | 11 |
| Wed., | ,, | 8 | The Solitaire Man | Herbert Marshall | M-G-M | Scala | 11 |
| ,, | ,, | 8 | One Man's Journey | Lionel Barrymore | Radio | Elite | 11 |
| Thur., | ,, | 9 | Blind Adventure | Robert Armstrong | Radio | Scala | 11 |

## SHEFFIELD

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Nov. | 3 | To the Last Man | Randolph Scott | Paramount | Cinema House | 10.45 |
| ,, | ,, | 3 | Cuckoo in the Nest | Tom Walls | W. & F. | Regent | 11 |
| ,, | ,, | 3 | Bombshell | Jean Harlow | M-G-M | Central P.H. | 11 |
| ,, | ,, | 3 | Shot in the Dark | O. B. Clarence | Radio | Union Street | 11 |
| Tues., | ,, | 7 | Important Witness | Noel Francis | Sterling | Cinema House | 11 |
| ,, | ,, | 7 | The Roof | Russell Thorndike | Radio | Union Street P.H. | 11 |
| ,, | ,, | 7 | The Jewel | Hugh Williams | Paramount | Central P.H. | 10.45 |
| Wed., | ,, | 8 | Commissionaire | Sam Livesey | M-G-M | Cinema House | 11 |
| ,, | ,, | 8 | Bed of Roses | Constance Bennett | Radio | Central P.H. | 11 |
| ,, | ,, | 8 | Walls of Gold | — | Fox | Union Street | 11 |
| ,, | ,, | 8 | Skyway; Song Birds | — | Pathe | Hippodrome | 10.30 |
| Thur., | ,, | 9 | Love on Skis | — | British Lion | Picture Palace | 11 |
| ,, | ,, | 9 | One Man's Journey | Lionel Barrymore | Radio | Central P.H. | 11 |

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